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# HYMNS & SACRED MELODIES FOR GUITAR:

SOLOS FOR  
THE CHURCH  
YEAR & SPECIAL  
OCCASIONS

•FEATURING:

EL SHADDAI

AMAZING GRACE

FRIENDS

A MIGHTY FORTRESS  
IS OUR GOD

AND MUCH MORE

•GRADED IN DIFFICULTY



GERARD GARNO, GUITARIST



MEL BAY PRESENTS:  
HYMNS & SACRED  
MELODIES FOR GUITAR:

SOLOS FOR  
THE CHURCH  
YEAR & SPECIAL  
OCCASIONS

*It is with heartfelt gratitude that I dedicate this book to all of my teachers,  
especially Larry Williams, Ken Hummer, and Clare Callahan.  
May they continue to help and encourage many.*



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# About the Author

Gerard Joseph Garno is the first-prize winner of the 1981 Society of American Musicians National Competition, a prize winner in the 1983 Music Teachers National Association Competition, first-prize winner of the 1984 Society of American Musicians National Competition, first-prize winner of the 1986 American String Teachers Association National Competition, and was a finalist in the 1987 Toronto International Guitar Competition (after competing with almost 90 other guitarists from around the world).

Gerard started guitar studies at age 11 with Larry Williams and later began study of the classic guitar with Ken Hummer. He did his undergraduate degree work at the Chicago Musical College under Pamela Kimmel, and at the Cincinnati Conservatory of Music under Clare Callahan, where he graduated magna cum laude. He has studied in master classes with Oscar Ghiglia, Christopher Parkening, Elliot Fisk, Robert Guthrie, John Holmquist, Leo Brouwer, George Sakellariou, David Russell, Manuel Barrueco, and Carlos Barbosa-Lima.

Gerard comes from a farm family of 15 children, born and raised outside of Adrian, Michigan. After beginning a serious study of the guitar at age 11, Gerard began to achieve success in rock music. By age 15 he was playing professionally and was deeply engrossed in the rock culture and the sinful life-style that goes along with it. While successful in the eyes of the world, Gerard found this life-style to be empty and meaningless. At the age of 16, Gerard came to know Jesus Christ as his personal Lord and Savior, completely turning from his former way of life and experiencing the true joy and fulfillment of the Christian life. Since that time, Gerard has been striving to glorify God with his musical talent and Christian testimony.

A virtuoso performer, Gerard Garno has developed a special interdenominational ministry, playing instrumental Christian and classical music on solo guitar. His ministry includes playing full concerts and special music for worship services, as well as sharing music and testimony for youth functions and all types of Christian gatherings. Gerard also performs on both television and radio and has made several recordings which serve to partially support his ministry.

*"Gerard Garno's music springs from a deep Christian commitment, a gifted young player."* (Christopher Parkening)

*"A wonderful contribution to the Praise Gathering...we heard wonderful comments about the weekend."* (Bill Gaither)

*"...excellent technique and much sincerity...will bring much joy to those who listen."* (Rick Foster)

*"A solid technique, very musical...precise and professional..."* (Toledo Blade)

*"A very talented artist and a real musician's musician." (Greg Buchanan)*

*"I play some guitar, but Gerard is a real guitar player...." (Steve Green)*

*"Gerard Garno is good, he is really good!" (Dino Kartsonakis)*

*"A great player with a good heart." (Gary McSpadden)*

*"You couldn't play the guitar any better...you really play that thing!" (Larnelle Harris)*

*"Gerard has a strong and polished technique...fine musicality...great potential...." (Liona Boyd)*

For information regarding recordings and/or concert bookings:

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# Preface

This book of hymns is the result of over ten years of creating and compiling arrangements. Most of these have been done by me, but I have included several that were either partially or totally done by other people. I have always believed in using other people's arrangements for the sake of variety, and I feel that the ones included here make a tremendous contribution to this volume.

My own interest in hymns began after I became a Christian at the age of 16. Since then, that interest has turned into a professional pursuit. I continue to seek arrangements to use in my full-time concert career, which began immediately after graduating from the Cincinnati Conservatory of Music. Much of this material has been tried and proven before audiences in concerts and church services around the country. Many of these arrangements I have already recorded or intend to record on future projects. I want to stress that all of these arrangements have been created to be suitable for concert and church performance as well as for private pleasure and as teaching aids. I have even used very simple arrangements such as "Jesus Loves Me" in concert, to the delight of audiences everywhere.

It was my goal in making this book that the advanced player would have a volume of simple to complicated material suitable for concert use, and that the beginning and intermediate players would have appropriate material and material to which to aspire. In other words, I tried to create a book that would not be outgrown but would serve the guitarist for a lifetime. Correct principles of harmony and theory have been applied, and careful attention has been paid to musical interpretation and notation. Every effort has been made to assure that these arrangements are of the highest quality.

While precise musical directions for interpretation have been given, these are not necessarily to be taken as rigid guidelines. (A glossary of the music terms used in this book is provided.) Opinions on how to best play a piece vary greatly, and I have only attempted to give my own suggestions here. The arrangements themselves are not intended to be taken rigidly, either. Down through the years I have enjoyed using other people's ideas and arrangements as an inspiration and encouragement for my own. It is my hope that this book will provide creative inspiration for others to create their own arrangements. (When you do, be sure to send me a copy so I can play it, too!)

My personal advice to the guitarist who is seriously interested in arranging or composing is to study music harmony and theory, which are the bricks and mortar with which all music is constructed. As a general rule, the more you know about harmony and theory, the better arranger, composer, and performer you will be. There are exceptions to this, however. David Harmon contributed some outstanding arrangements to this volume and has a great talent for music,

the guitar, and arranging. He, however, has had very little formal training. He doesn't read or write music, so I had to record him on cassette tape and transcribe the arrangements into notation later!

Someone once said that the guitar is one of the easiest instruments to play poorly and the hardest to play well. Nowhere does this seem more true than with the classic guitar. A correct understanding of technique is extremely important and yet seems so misunderstood. (Most people are not even aware that the classic guitar is played by plucking the strings with the fingers of the right hand rather than by using a flatpick.) Whatever your goals are with the guitar, I would recommend finding a good teacher who can guide you in learning the instrument. I feel very thankful for the outstanding teachers I have been privileged to work with. I give them a great deal of credit for helping me to arrive at my present level of development.

Listening to recordings of great players such as Andres Segovia, Christopher Parkening, Angel and Pepe Romero, John Williams, Julian Bream, Eduardo Fernandez, Rick Foster, etc., can be a great source of inspiration and encouragement as well as help you to learn the classic guitar. The information necessary to order any of my recordings is included in this book, as well. These are valuable aids in learning these arrangements, especially regarding musical interpretation.

It is my sincere desire that you derive great joy and satisfaction from playing these arrangements of hymns and sacred melodies for guitar!

Gerard Garno  
Cincinnati, Ohio

# Introduction

Hymns have long been a part of the culture of many nations. Even people not involved in the church are quite often familiar with tunes such as "Amazing Grace," "Jesu, Joy of Man's Desiring," "Joyful Joyful We Adore Thee," and certainly some of the more popular wedding and Christmas music. This book is an effort to provide quality arrangements of some of the most loved hymns for players of all levels and for their teachers, as well. Both beginning and advanced guitarists will find complete arrangements suitable to their present or future levels of achievement. (If they so desire, less advanced guitarists could probably handle playing the themes of the intermediate and advanced arrangements, as well as some of the easier sections and variations.)

This book is also an effort to provide arrangements appropriate for the major themes of the church year (such as Christmas, Easter, etc.) and special occasions (such as weddings, funerals, etc.) that arise most frequently. It is intended to be a support to the church musician or the professional free-lance guitarist who either supplements or makes an entire living from playing or teaching. It is equally intended to be a valuable source of material for personal or corporate devotion as well as church services and special occasions.

Some of the tunes used here may be known by other titles and therefore may be suitable for different times and purposes. For example, the tune for "Come Thou Long Expected Jesus" is called "Hyfrydol." It has been used for hymns such as "Love Divine, All Loves Excelling" and "Our Great Savior," as well as the way it is used here for "Come Thou Long Expected Jesus." Most hymnals provide the tune name, if there is one, on the first page of each hymn. You can look up the name of the tune in the index of tune names at the back of the hymnal, and it will give you a list of all the hymns which use that tune.

Guitarists who know only or mostly pick-style guitar may find this book a helpful introduction to the fingerpicking style of the classic guitar. In order to make this book readily accessible to all types of players and purposes, hymns are listed in the table of contents as well as in a graded index:

*Table of contents:* This lists all of the hymns according to the part of the church year or special occasion for which they are most appropriate. Each category contains easy as well as more advanced arrangements.

*Graded index:* This lists each hymn in an "Easy," "Intermediate," or "Advanced" category as determined by the technical level of each arrangement.



## Advent

Therefore the Lord himself will give you a sign: The  
virgin will be with child and will give birth to a son,  
and will call him Immanuel

-Isaiah 7:14 (N.I.V.)

# COME THOU LONG EXPECTED JESUS

Arranged for the guitar  
by Gerard Garno

by Rowland Prichard

The sheet music is written for guitar in treble clef, key of D major (two sharps), and 3/4 time. It consists of six systems of music, each with a measure number at the beginning. The first system starts with a tempo marking of  $\text{♩} = 100$  and a dynamic marking of *mf* *sul tasto*. The music features a mix of single-note lines and block chords. Fingering numbers (0-4) are provided for many notes. Chord diagrams are shown above the staff at measures 1, 5, 9, 13, 17, and 21. A *rit.* (ritardando) marking appears at the end of the sixth system.

1  $\text{♩} = 100$   $\frac{4}{6}$  II *mf sul tasto*

5  $\frac{4}{6}$  II  $\frac{4}{6}$  II

9

13

17  $\frac{5}{6}$  IV II  $\frac{4}{6}$  II

21  $\frac{4}{6}$  II II *rit.*



52 VII  $\frac{5}{6}IX$   $\frac{4}{6}V$

decresc. ritard.

56 Fugue  $\text{♩} = 144$

*f* animato

61 hinge  $\frac{5}{6}II$

65  $\frac{3}{6}II$   $\frac{3}{6}II$   $\frac{5}{6}II$

69  $\frac{3}{6}II$   $\frac{3}{6}II$

74  $\frac{3}{6}II$   $\frac{5}{6}II$

COME THOU LONG EXPECTED JESUS-3

79  $\frac{5}{6}II$  hinge  $\frac{5}{6}IV$   $\frac{3}{6}V$   $\frac{5}{6}VII$  hinge  $\frac{4}{6}VII$

83 III

87  $\frac{4}{6}III$   $\frac{4}{6}V$  VI VIII X  $\frac{5}{6}VIII$

91  $\frac{5}{6}VI$  *m* i m a m i *p* i m a m i *m* p i m a m i etc.

95 IV  $\frac{5}{6}VIII$

99 VI

COME THOU LONG EXPECTED JESUS-4

103 VIII

107  $\frac{4}{6}II$

112  $\frac{5}{6}II$  II

116  $\frac{3}{6}V$   $\frac{3}{6}VII$   $\frac{3}{6}V$   $\frac{5}{6}VII$

120  $\frac{4}{6}IV$   $\frac{5}{6}II$

124  $\frac{5}{6}II$   $\frac{5}{6}II$

COME THOU LONG EXPECTED JESUS-5

128  $\frac{4}{6}$  II  $\frac{4}{6}$  II  $\frac{4}{6}$  IV VIII (hinge bar)

132  $\frac{5}{6}$  V III  $\frac{5}{6}$  III  $\frac{5}{6}$  V

136  $\frac{4}{6}$  V  $\frac{5}{6}$  VIII  $\frac{4}{6}$  X  $\frac{5}{6}$  VI  $\frac{5}{6}$  VIII

139 *p* m i m a m i *p* m i m a m i *m* p i m a m i etc.

IX  $\frac{5}{6}$  VIII

$\frac{5}{6}$  VI

THE LONG EXPECTED JESUS-6

151

156

161

cresc. a poco

165

a poco

ritard.

169

ff

a tempo (♩=100)

174

179

ritard.

ff

COME THOU LONG EXPECTED JESUS-7



# COME THOU LONG EXPECTED JESUS

(Alternate)

Arranged for the guitar  
by Gerard Garno

by C.F. Witt

Majestic: ♩ = 88

Musical staff 1: Treble clef, 4/4 time signature. Measures 1-4. Includes fingering numbers (1-4) and a 'III' bracket above measures 3-4.

Musical staff 2: Treble clef, 4/4 time signature. Measures 5-8. Includes fingering numbers (1-4) and a circled '9' above measure 8.

Musical staff 3: Treble clef, 4/4 time signature. Measures 9-12. Includes fingering numbers (1-4) and a 'III' bracket above measures 11-12. Dynamic marking *p and dolce* is present.

Musical staff 4: Treble clef, 4/4 time signature. Measures 13-16. Includes fingering numbers (1-4) and a circled '9' above measure 16. Dynamic marking *ritard.* is present.

Musical staff 5: Treble clef, 4/4 time signature. Measures 17-20. Includes fingering numbers (1-4) and a circled '9' above measure 20. Dynamic marking *f* is present.

Musical staff 6: Treble clef, 4/4 time signature. Measures 21-24. Includes fingering numbers (1-4) and a circled '9' above measure 24. Dynamic marking *pp* is present.

# LO HOW A ROSE E'ER BLOOMING

Arranged for the guitar  
by Gerard Garno

16th Century  
Renaissance Melody

♩ = 138

*ff*  
tasto

5

II IV II

9

*ff*

12

*mf*

# O COME, O COME EMMANUEL

Adapted for the guitar  
by Gerard Garno

15th Century  
French Tune

$\text{♩} = 84$

The score consists of six staves of music. The first staff begins with a tempo marking of  $\text{♩} = 84$  and a dynamic of *mf*. The music is in a 5/6 time signature and includes markings for *recitativo* and *rapido*. The second staff features a *gliss.* marking and a *rapido* tempo. The third staff is marked *rapido*. The fourth staff is also marked *rapido*. The fifth staff is marked *allargando*. The score includes various guitar-specific markings such as  $\frac{5}{6}V$ ,  $\frac{3}{6}III$ ,  $\frac{4}{6}II$ ,  $\frac{5}{6}I$ ,  $\frac{4}{6}III$ ,  $\frac{4}{6}VIII$ ,  $\frac{5}{6}I$ ,  $\frac{5}{6}III$ ,  $\frac{3}{6}X$ , and  $VIII$ . Fingerings are indicated by numbers 1-4, and circled numbers 1-7 are used for specific notes. The piece concludes with a final chord marked  $VIII$ .

18  $\frac{4}{6}V$

20  $\frac{5}{6}III$   $\frac{5}{6}V$

rit. decresc.

22  $\frac{5}{6}I$  III

25  $\frac{4}{6}V$

In Strict rhythm ♩ = 104

28 *p* *mf*  $\frac{3}{6}$  etc.

30 *p* *mf*  $\frac{4}{6}$

32  $\frac{5}{6}II$

O COME, O COME EMMANUEL-2

Musical score for guitar, consisting of seven staves of notation. The music is written in treble clef with a key signature of one sharp (F#). The score includes various fretting and fingering instructions:

- Staff 1: Fingering numbers 2, 1, 3, 4 are shown below the notes.
- Staff 2: Fingering numbers 4, 3, 2, 0, 2, 0, 1, 2, 3, 2, 4, 0 are shown below the notes. A fretting instruction  $\frac{3}{6} \text{II}$  is placed above the staff.
- Staff 3: Fingering numbers 1, 3, 4, 1, 1, 2 are shown below the notes. A fretting instruction  $\frac{4}{6} \text{II}$  is placed above the staff. A circled number 5 is shown below the first measure. A Roman numeral III is placed above the staff.
- Staff 4: Fingering numbers 3, 4, 1, 1, 4, 3 are shown below the notes. A fretting instruction  $\frac{3}{6} \text{V}$  is placed above the staff.
- Staff 5: Fingering numbers 3, 4, 4, 1, 2 are shown below the notes. Roman numerals III and  $\frac{4}{6} \text{III}$  are placed above the staff. A fretting instruction  $\frac{3}{6} \text{X}$  is placed above the staff.
- Staff 6: Fingering numbers 2, 2, 2, 2 are shown below the notes. A fretting instruction  $\frac{4}{6} \text{VII}$  is placed above the staff. The word "tenuto" is written below the staff.
- Staff 7: Fingering numbers 4, 2, 1, 4 are shown below the notes.

COME, O COME EMMANUEL-3

48  $\frac{5}{6}$  II

50

pont.

52

54  $\frac{2}{6}$  III

56

58 Harm. XII VII

60  $\frac{3}{6}$

O COME, O COME EMMANUEL-4

62

64

66

68

70

73

76

O COME, O COME EMMANUEL-5

# Christmas

But the angel said to them, "Do not be afraid. I bring you good news of great joy that will be for all people. Today in the town of David a Savior has been born to you: He is Christ the Lord." -Luke 2:10-11 (N.I.V)



# O LITTLE TOWN OF BETHLEHEM

Arranged for the guitar  
by Gerard Garno

by Lewis H. Redner

Art. Harm.  $\text{♩} = 84$

The sheet music is arranged for guitar in G major (one sharp) and 4/4 time. It consists of six systems of music, each with a treble clef and a key signature of one sharp. The first system starts with a tempo marking of quarter note = 84 and a dynamic of *p*. The second system has a dynamic of *mp*. The third system includes a circled '2' above a note. The fourth system includes a circled '2' above a note. The fifth system includes a circled '2' above a note. The sixth system includes a circled '2' above a note. Fingering numbers (1-4) are provided for many notes. Chord diagrams are indicated by Roman numerals and slash notation:  $\frac{5}{6}\text{II}$ ,  $\frac{3}{6}\text{II}$ ,  $\frac{3}{6}\text{I}$ , III, VII, II,  $\frac{3}{6}\text{V}$ ,  $\frac{5}{6}\text{II}$ , and  $\frac{3}{6}\text{II}$ . The music features a mix of single notes, dyads, and triads, with some chords held across measures.

5/6 I VI 4/6 IV 5/6 VII 3/6 IV

*mf*

3 3/6 V II 5/6 II 3/6 IV

32 IX 5/6 IX II 3/6 IV

36 IV II IV 3/6 IV

40 5/6 VII 5/6 IV 5/6 III

Art. Harm ◇

*p*

43

*rit.*

♩ LITTLE TOWN OF BETHLEHEM-2

# ANGELS WE HAVE HEARD ON HIGH

Arranged for the guitar  
by Gerard Garno

Traditional  
French Melod

♩ = 132

II

*f*

*f*

II  $\frac{5}{6}$ II

*f*

II

*f*

$\frac{5}{6}$ II  $\frac{5}{6}$ II

*f*

20 ♩ = 144

*mp* *animato*

23

*cresc.* *f* *ff*

26

*ras.* *fff* *f*

29

*fff*

22

$\frac{4}{6}II$   $\frac{4}{6}IV$   $\frac{4}{6}VII$   $\frac{4}{6}V$   $\frac{4}{6}IV$  etc. *fff*

35

$\frac{5}{6}II$  *fff*

38

*fff*

ANGELS WE HAVE HEARD ON HIGH-2

41 VII  $\frac{3}{6}V$   $\frac{5}{6}II$

44  $\frac{5}{6}II$   $\frac{5}{6}II$

47

50 1. i m i

53 *p m i p m i p m i* *gliss.* 2. *p m i p m i p m i*

56  $\frac{5}{6}II$   $\frac{3}{6}II$   $\frac{3}{6}IV$

60 *P m i p m i p m i p m i p m i p*  
*molto rapido*

*ff*

ANGELS WE HAVE HEARD ON HIGH-3

# JINGLE BELLS

Arranged for the guitar  
by Gerard Garno

by J. Pierpont

The musical score is written for guitar in treble clef with a key signature of two sharps (F# and C#). It consists of five systems of music. The first system (measures 1-8) features a melodic line with fingering numbers (1-4) and dynamic markings *m*, *f*, and *ras.* (rasando). The second system (measures 9-16) includes a bass line with a *mp* dynamic and a melodic line with a *4/6 IX i p i p i etc.* instruction. The third system (measures 17-24) continues the bass line with a *mp* dynamic. The fourth system (measures 25-32) features a *ff* dynamic and includes a *tasto* instruction. The fifth system (measures 33-40) includes a *f* dynamic and a *tasto* instruction. The score is marked with various fingering numbers and includes a tempo marking of  $\text{♩} = 144$ .

3/6 VII  
4/6 IX  
ras.  
3/6 IX  
3/6 VII  
3/6 IX  
5/6 IX  
3/6 VII  
3/6 IX  
mp

Repeat Twice after third time through

ff

Repeat and Fade  
pont.  
dolce mp  
f

# O COME ALL YE FAITHFUL

Arranged for the guitar  
by Gerard Garno

by John F. Wade

♩ = 132

III

5

$\frac{4}{6}$ VII

$\frac{3}{6}$ II

10

$\frac{3}{6}$ VII

$\frac{3}{6}$ V

$\frac{4}{6}$ II

$\frac{3}{6}$ II

III

II

III

14

$\frac{4}{6}$ VII

$\frac{4}{6}$ V

$\frac{4}{6}$ III

18

$\frac{3}{6}$

$\frac{3}{6}$ VIII

$\frac{3}{6}$ VII

$\frac{3}{6}$ V

hinge bar

III

$\frac{4}{6}$ VIII

22

$\frac{4}{6}$ II

Detailed description: This is a guitar sheet music score for the hymn 'O Come All Ye Faithful'. The music is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 132. The score consists of seven staves of music, with measure numbers 5, 10, 14, 18, and 22 indicated at the beginning of their respective lines. The music features various chord voicings and fingerings, with Roman numerals (III,  $\frac{4}{6}$ VII,  $\frac{3}{6}$ II,  $\frac{3}{6}$ V,  $\frac{4}{6}$ II,  $\frac{3}{6}$ II, III, II, III,  $\frac{4}{6}$ VII,  $\frac{4}{6}$ V,  $\frac{4}{6}$ III,  $\frac{3}{6}$ ,  $\frac{3}{6}$ VIII,  $\frac{3}{6}$ VII,  $\frac{3}{6}$ V, III,  $\frac{4}{6}$ VIII,  $\frac{4}{6}$ II) indicating the underlying chords. A 'hinge bar' is marked above the 18th measure. The notation includes various rhythmic values, accidentals, and articulation marks such as accents and slurs.



25  $\frac{3}{6}$  II III

28  $\frac{4}{6}$  II  $\frac{3}{6}$  II  $\frac{4}{6}$  II  $\frac{4}{6}$  II

31  $\frac{3}{6}$  II  $\frac{5}{6}$  II III

34  $\frac{4}{6}$  II  $\frac{3}{6}$  II

38 II  $\frac{3}{6}$  III

42  $\frac{3}{6}$  II  $\frac{4}{6}$  II

Worshipful  $\text{♩} = 80$

*rit.* *ritenuto*

O COME ALL YE FAITHFUL-2

46

51

Fugatto ♩ = 132

*rit* *animato*

55

59

60

$\frac{3}{6} \text{II}$   $\frac{3}{6} \text{IV}$   $\frac{3}{6} \text{VII}$   $\frac{3}{6} \text{IX}$   $\frac{3}{6} \text{IX}$

66

$\frac{4}{6} \text{II}$   $\frac{5}{6} \text{II}$

O COME ALL YE FAITHFUL-3

70  $\frac{4}{6}$ II  $\frac{4}{6}$ IV *cresc.*

73  $\frac{4}{6}$ V  $\frac{4}{6}$ IX

78  $\frac{3}{6}$ IX  $\frac{3}{6}$ VII  $\frac{3}{6}$ IX  $\frac{3}{6}$ X

81  $\frac{3}{6}$ IX  $\frac{3}{6}$ VII  $\frac{3}{6}$ V II

84 II VII

87

O COME ALL YE FAITHFUL-4



116  $\frac{3}{6}V$   $\frac{3}{6}III$   $\frac{3}{6}II$

120  $\frac{3}{6}II$  III  $\frac{3}{6}II$   $\frac{5}{6}II$   $\frac{4}{6}II$   $\frac{4}{6}II$   $\frac{5}{6}II$   $\frac{3}{6}II$

124 II

127 III tenuto

cresc. *ff* *f*  $\frac{5}{6}IX$

131 *ff*

134  $\frac{5}{6}VIII$  VI

137 IV  $\frac{4}{6}II$   $\frac{4}{6}IV$   $\frac{4}{6}V$   $\frac{4}{6}IV$   $\frac{5}{6}II$

COME ALL YE FAITHFUL-6

142  $\frac{5}{6}IV$  II  $\frac{5}{6}II$  *p* *m i*  $\frac{5}{6}III$  *p* *m i*  $\frac{5}{6}IV$  *p* *m i*  $\frac{5}{6}VII$  *p* *m*

*p i m a m i p i m a m i etc.*

144  $\frac{5}{6}IX$

145

146 *p m i p m i p m i p m i p m i p*

149  $\frac{3}{6}II$   $\frac{3}{6}IV$  II *mf*

152  $\frac{3}{6}IV$   $\frac{3}{6}II$   $\frac{3}{6}IV$   $\frac{3}{6}V$   $\frac{3}{6}IV$   $\frac{5}{6}II$   $\frac{4}{6}IV$

156 II  $\frac{4}{6}IV$   $\frac{5}{6}II$   $\frac{3}{6}V$   $\frac{5}{6}II$  *rit.*

O COME ALL YE FAITHFUL-7

# WHAT CHILD IS THIS ?

Arranged for the guitar  
by Gerard Garno

16th Century  
English Melody

♩ = 96

*mp*

4

7

$\frac{3}{6}$

10

13

*ritard.*

$\frac{3}{6}$

# Epiphany .

After Jesus was born in Bethlehem in Judea, during the time of King Herod. Wise Men from the east came to Jerusalem and asked, "Where is the one who has been born King of the Jews? We saw his star in the east and have come to worship him."

-Matthew 2:1-2 (N.I.V.)



# WE THREE KINGS OF ORIENT ARE/ GOD REST YE MERRY, GENTLEMEN

Arranged for the guitar  
by Benjamin Bolt

(Medley)

by John Henry Hopkins, Jr.

♩ = 168  $\frac{4}{4}$

*mf* and sul ponticello

8

14

*ritard.* a tempo

20

*sul tasto*

26

III-

31

*ritard.* a tempo

We Three Kings of Orient Are

38

42

46

a p i m a i a p i m a i a p i m a i a

50

a a a  
p i m i m i

$\frac{5}{6}$  III - - - -  $\frac{5}{6}$  II

53

56

(12) (7) (12) (7)

WE THREE KINGS OF ORIENT ARE / GOD REST YE MERRY, GENTLEMEN-2

60

64

⊕ Coda GOD REST YE MERRY, GENTLEMEN (Traditional)

68 *D.S. al Coda* ⊕

71

74

77

80

WE THREE KINGS OF ORIENT ARE / GOD REST YE MERRY, GENTLEMEN-3

83

86

89

93

97

101

104

WE THREE KINGS OF ORIENT ARE / GOD REST YE MERRY, GENTLEMEN-4

# AS WITH GLADNESS MEN OF OLD

Arranged for the guitar  
by Gerard Garno

by Conrad Kocher

$\text{♩} = 116$

The score is written for guitar in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of six systems of music, each with a measure number (1, 5, 9, 13, 17, 21) at the beginning. The notation includes a mix of eighth and sixteenth notes, chords, and rests. Fingering numbers (1-4) are placed above notes. Chord diagrams are indicated by Roman numerals with a slash and a fraction (e.g., 4/6 II, 4/6 IV, 4/6 IV, 4/6 II, 5/6 I, 4/6 II, 4/6 IV, 5/6 VI, IV, 4/6 II, VII, 4/6 IV, 4/6 II, 5/6 I). Dynamics include *f*, *mp*, and *du*. A repeat sign with a first ending bracket is used at the end of the piece. The piece concludes with a double bar line and repeat signs.

1  $\frac{4}{6} \text{II}$   $\frac{4}{6} \text{IV}$

5

9  $\frac{4}{6} \text{IV}$   $\frac{4}{6} \text{IV}$   $\frac{4}{6} \text{II}$   $\frac{5}{6} \text{I}$  2nd time to  $\text{♩}$

13  $\frac{4}{6} \text{IV}$   $\frac{5}{6} \text{VI}$  IV  $\frac{4}{6} \text{II}$

17 VII

21  $\frac{4}{6} \text{IV}$   $\frac{4}{6} \text{II}$   $\frac{5}{6} \text{I}$

*f* *mp* *du*

# FAIREST LORD JESUS

Arranged for the guitar  
by Rick Foster & Gerard Garno

Traditional  
German Melody

Sheet music for guitar, featuring a melody line and a bass line. The piece is in 4/4 time and consists of 24 measures. The tempo is marked as quarter note = 76 (measures 1-17) and quarter note = 100 (measures 18-24). The key signature has one sharp (F#). The music is arranged for guitar, with fingerings and chord diagrams indicated. Dynamics include *p*, *mp*, and *mf*. The piece includes various guitar techniques such as barre, triplets, and slurs. The notation includes a treble clef and a bass clef. The piece concludes with a double bar line and repeat dots.

Measures 1-17:  $\text{♩} = 76$ . Dynamics: *p*, *mp*. Chord diagrams:  $\frac{5}{6}\text{I}$ ,  $\frac{5}{6}\text{III}$ ,  $\frac{4}{6}\text{III}$ ,  $\frac{4}{6}\text{V}$ .

Measures 18-24:  $\text{♩} = 100$ . Dynamics: *mf*. Chord diagrams:  $\frac{5}{6}\text{II}$ ,  $\frac{5}{6}\text{I}$ ,  $\frac{5}{6}\text{II}$ ,  $\frac{3}{6}\text{II}$ .

24  $\frac{3}{6}$ III  $\frac{3}{6}$ II II ♩ = 80

*cresc.* *ritard.* *f*

27  $\frac{5}{6}$ II  $\frac{5}{6}$ II  $\frac{4}{6}$ II  $\frac{3}{6}$ II II III

31  $\frac{3}{6}$ II I III ♩ = 76

*p* *ritenuto*

34 I

*mp*

37 III

*mf*

41  $\frac{2}{6}$ I

*f* *sp and dolce*

45 *ten.*  $\frac{5}{6}$ I  $\frac{5}{6}$ III

*dolce* *ritard.* *ppp*

FAIREST LORD JESUS-2

# Lent

We all, like sheep, have gone astray, each of us has  
turned to his own way and the Lord has laid on him  
the iniquity of us all.

-Isaiah 53:6 (N.I.V.)



# O SACRED HEAD NOW WOUNDED

Arranged for the guitar  
by Ken Hummer

by J.S. Bach

♩ = 84

$\frac{4}{6}$  III  $\frac{4}{6}$  V vib.

5

gliss. vib. ten. Harm. XII

TRÉME

sul. fast.

9

$\frac{4}{6}$  III  $\frac{2}{6}$  I  $\frac{3}{6}$  V  $\frac{2}{6}$  V

1.

13

$\frac{5}{6}$  III VII  $\frac{5}{6}$  V  $\frac{5}{6}$  III

2.

17

$\frac{5}{6}$  VII III  $\frac{2}{6}$  I

A little faster ♩ = 96

VAR. I

$\frac{4}{6}$  III  $\frac{2}{6}$  I VII 3

24  $\frac{3}{6}$  1.

26

28 VIII

30  $\frac{4}{6}$  VIII

32 III

35 *imi imi imi etc.*  $\frac{3}{6}$  I *ritard.* *dolce*

0 SACRED HEAD NOW WOUNDED-2

37  $\frac{4}{2}$   $\frac{1}{2}$  *pont.*

39

41  $\frac{4}{4}$  *sul tasto*

43  $\frac{4}{2}$   $\frac{1}{2}$  III  $\frac{4}{2}$  VII  $\frac{4}{2}$  VIII  $\frac{4}{2}$  III

45  $\frac{4}{4}$

47  $\frac{4}{2}$  VII  $\frac{4}{2}$  VII  $\frac{4}{2}$  VII  $\frac{4}{2}$  VII  $\frac{4}{2}$  VII

O SACRED HEAD NOW WOUNDED-3

49  
0 2 3 3 1 2 0 2 3

51  
 $\frac{4}{6}$  III  $\frac{2}{6}$  I  $\frac{3}{6}$  V  $\frac{4}{6}$  V  
*f* *p*

54  
*f* *pont.* *p dolce*

57  
*f* ⑤

60  
VIII  $\frac{5}{6}$  III  
1 4 ② 1 4 ③ 1 4 ④ 0

63  
 $\frac{5}{6}$  VII III  $\frac{2}{6}$  I  
1 4 ② 4 ③ 0 3 1

66  
VIII  
3 ③ 3 ③ 3 ③ 3 ③ *f*

0 SACRED HEAD NOW WOUNDED-4 *ritard.*

# THE OLD RUGGED CROSS

Arranged for the guitar  
by Gerard Garno

by George Bennard

$\text{♩} = 72, \text{♩} = 150$  Relaxed

*mp*

5  $\frac{4}{6} \text{IV}$   $\frac{4}{6} \text{II}$   $\frac{5}{6} \text{II}$

8

12  $\frac{4}{6} \text{X}$   $\frac{4}{6} \text{IX}$   $\frac{4}{6} \text{XII}$   $\frac{4}{6} \text{V}$

16  $\frac{4}{6} \text{IV}$   $\frac{4}{6} \text{IV}$   $\frac{4}{6} \text{V}$   $\frac{4}{6} \text{IV}$

20  $\frac{3}{6} \text{II}$   $\frac{3}{6} \text{V}$   $\frac{3}{6} \text{IV}$   $\frac{3}{6} \text{II}$

24  $\frac{4}{6}IX$   $\frac{4}{6}IX$   $\frac{4}{6}IX$   $\frac{3}{6}II$

28  $\frac{4}{6}IX$   $\frac{4}{6}IX$   $\frac{4}{6}VII \frac{4}{6}V$   $\frac{4}{6}IV$   $\frac{4}{6}VII$   $\frac{4}{6}V$

32  $\frac{4}{6}IV$   $\frac{4}{6}V$

36  $\frac{4}{6}IV$   $\frac{4}{6}IV$   $\frac{4}{6}IV$   $\frac{3}{6}V$

*accel.*

*Cadenza (freely)*

38 *animando* *accel.* ⑤ ⑥

41 *recitativo* *ff*

Detailed description of the musical score: The score is for a guitar piece in the key of D major (two sharps). It consists of six staves of music. The first staff (measures 24-27) features chords  $\frac{4}{6}IX$  and  $\frac{3}{6}II$ . The second staff (measures 28-31) includes chords  $\frac{4}{6}IX$ ,  $\frac{4}{6}VII \frac{4}{6}V$ ,  $\frac{4}{6}IV$ ,  $\frac{4}{6}VII$ , and  $\frac{4}{6}V$ . The third staff (measures 32-35) includes chords  $\frac{4}{6}IV$  and  $\frac{4}{6}V$ , and is marked *accel.*. The fourth staff (measures 36-37) includes chords  $\frac{4}{6}IV$  and  $\frac{3}{6}V$ , and is marked *Cadenza (freely)*. The fifth staff (measures 38-40) is marked *animando* and *accel.*, containing complex rhythmic patterns with circled numbers 5 and 6. The sixth staff (measures 41-44) is marked *recitativo* and *ff*, featuring a prominent five-measure rest. Fingerings are indicated by numbers 1-4 on the strings. The piece concludes with a final chord in the key signature.

THE OLD RUGGED CROSS-2

42

43

44

45

46

48

THE OLD RUGGED CROSS-3

50  $\frac{3}{6}$ XIII  $\frac{4}{6}$   $\frac{3}{6}$ X  $\frac{3}{6}$  $\frac{3}{6}$ VII  $\frac{3}{6}$ V  $\frac{4}{6}$ II

pont. tenuto

54

a tempo *tasto*

59

rapido

61 *vib.*  $\frac{4}{6}$ II

rapido

65

*vib.*

69

*vib.*

THE OLD RUGGED CROSS-4



73

77

81

84

88

91

THE OLD RUGGED CROSS-5

# WERE YOU THERE ?

Arranged for the guitar  
by Ken Hummer

Traditional Afro  
American Spiritual

With feeling throughout ♩=92

*p*

*mp*

*mp*

*rall.* *a tempo*

*mp*

*molto ritard* *Fine*

*molto ritard*(on last time only)



# WHEN I SURVEY THE WONDROUS CROSS

Arranged for the guitar  
by Gerard Garno

Anonymous

The musical score is arranged for guitar and consists of five staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as quarter note = 88. The score includes the following elements:

- Staff 1:** Starts with a treble clef and a key signature of one sharp. The tempo is marked as quarter note = 88. The first measure is marked with a dynamic of *mf*. Chord diagrams above the staff include  $\frac{4}{6} \text{II}$  and  $\frac{3}{6} \text{II}$ . Fingering numbers (0, 1, 2, 3, 4) are placed below the notes.
- Staff 2:** Continues the melody. Chord diagrams include  $\frac{4}{6} \text{II}$ ,  $\frac{3}{6} \text{IV}$ , and  $\frac{3}{6} \text{II}$ .
- Staff 3:** Continues the melody. Chord diagrams include  $\frac{3}{6} \text{II}$ ,  $\frac{3}{6} \text{IV}$ , and  $\frac{5}{6} \text{II}$ .
- Staff 4:** Continues the melody. Chord diagrams include  $\frac{5}{6} \text{II}$ ,  $\frac{4}{6} \text{II}$ ,  $\text{II}$ , and  $\frac{4}{6} \text{II}$ .
- Staff 5:** Continues the melody. Chord diagrams include  $\frac{4}{6} \text{II}$  and  $\frac{3}{6} \text{II}$ . The piece concludes with a dynamic of *p*.

# Easter

The angel said to the women, "Do not be afraid, for I know that you are looking for Jesus, who was crucified. He is not here; he has risen just as he said.

Come and see the place where he lay."

-Matthew 28:5-6 (N.I.V.)

# CHRIST THE LORD IS RISEN TODAY

Arranged for the guitar  
by Ken Ortvals

From the setting by  
C. Wesley

## THEME

Majestically ♩ = 108

4/6 II

4/6 II

4/6 II

4/6 II

*f*

4/6 II

4/6 II

4/6 II

4/6 II

4/6 IV

3/6 V

5/6 II

4/6 II

5/6 II

5/6 II

3/6 II

4/6 III

4/6 II

*rit.*

## VAR. 1

A little more movement ♩ = 112

4/6 II

4/6 II

4/6 II

4/6 II

*mf*

4/6 II

4/6 II

4/6 II

4/6 II

23  $\frac{2}{6}IV$   $\frac{2}{6}V$

26  $\frac{3}{6}V$   $\frac{5}{6}II$

29  $\frac{5}{6}II$   $\frac{4}{6}III$   $\frac{4}{6}II$

rit.

VAR. 2

Fast, but not rushing  $\text{♩} = 84$

33  $\frac{5}{6}II$

*mp*

36  $\frac{4}{6}II$   $\frac{4}{6}II$

39  $\frac{3}{6}II$   $\frac{4}{6}II$

42  $\frac{5}{6}II$

45  $\frac{5}{6}$  II  $\frac{3}{6}$  II

47  $\frac{4}{6}$  II  $\frac{4}{6}$  III

*molto rit.*

VAR. 3

49 Slowly, with adoration ♩ = 50 II

53  $\frac{4}{6}$  II  $\frac{5}{6}$  IV  $\frac{3}{6}$  II

57 V II

61  $\frac{5}{6}$  VI

*piu mosso*

VAR. 4

65 Not too fast ♩ = 80  $\frac{3}{6}$  II

CHRIST THE LORD IS RISEN TODAY-3



67

5/6 II 5/6 II

69

71

4/6 II 5/6 IV 3/6 II 4/6 II

73

75

5/6 II

77

5/6 II 4/6 II 3/6 II

79

rit.

CHRIST THE LORD IS RISEN TODAY-4

VAR.5

Tempo of theme = 108

81 *mp*

83  $\frac{4}{6}$  II

85

87

89

91  $\frac{5}{6}$  II

93  $\frac{4}{6}$  II

CHRIST THE LORD IS RISEN TODAY-5

FINALE

95

Musical staff with treble clef and key signature of two sharps (F# and C#). It contains a melodic line with various rhythmic values and fingerings (4, 3, 2, 1, 0) and a bass line with sustained notes. The instruction "accel. poco a poco" is written to the right of the staff.

97

Musical staff continuing the melodic and bass lines from the previous system, with fingerings and circled numbers (2, 4) indicating specific notes or measures.

99

Musical staff with a dynamic marking of *sffz* and the instruction "dolce mp". The melodic line features a trill-like figure and a sharp dynamic change.

101

Musical staff with the instruction "pont. f". The melodic line continues with a more pronounced and forceful character.

103

Musical staff with the instruction "sp". The melodic line maintains its rhythmic intensity and dynamic level.

105

Musical staff with the instruction "cresc. a poco a poco". The melodic line shows a gradual increase in volume and intensity.

107

Musical staff with the instruction "rit." and dynamic marking "fff". It includes chordal figures labeled "4/6 IX" and "4/6 II". The piece concludes with a double bar line and repeat signs.

CHRIST THE LORD IS RISEN TODAY-6

rit.  
fff

# CHRIST THE LORD IS RISEN TODAY

(Alternate)

Arranged for the guitar  
by Gerard Garno

by Robert Williams

Triumphant  $\text{♩} = 100$

II II  $\frac{5}{6} \text{IV}$   $\frac{4}{6} \text{II}$

*f*

II II

*p*

II

*f*

$\frac{5}{6} \text{II}$   $\frac{4}{6} \text{II}$   $\frac{5}{6} \text{II}$  II

*f*

*p*

# CROWN HIM WITH MANY CROWNS

Arranged for the guitar  
by Gerard Garno

by George J. Elvey

Triumphant  $\text{♩} = 132$

5

9

12

17

20

*mp*

*ritard.*

Chord symbols:  $\frac{5}{6}\text{IV}$ ,  $\frac{3}{6}\text{V}$ , IV, II,  $\frac{5}{6}\text{IV}$ ,  $\frac{5}{6}\text{II}$ ,  $\frac{4}{6}\text{IV}$ , IX,  $\frac{5}{6}\text{VII}$ ,  $\frac{4}{6}\text{IV}$ ,  $\frac{4}{6}\text{II}$ ,  $\frac{4}{6}\text{IV}$ , IX, VII,  $\frac{5}{6}\text{IX}$ , VII,  $\frac{3}{6}\text{IV}$ , II, IV,  $\frac{3}{6}\text{V}$ ,  $\frac{4}{6}\text{VI}$ ,  $\frac{5}{6}\text{IX}$ , II, IV, VI, VII,  $\frac{5}{6}\text{IX}$ ,  $\frac{5}{6}\text{VII}$ ,  $\frac{5}{6}\text{IV}$ ,  $\frac{5}{6}\text{II}$ , IV,  $\frac{3}{6}\text{V}$ ,  $\frac{5}{6}\text{II}$ ,  $\frac{5}{6}\text{IV}$ , V,  $\frac{4}{6}\text{IV}$ ,  $\frac{3}{6}\text{IX}$

2nd time to  $\text{♩}$

*mp*

*ritard.*

Detailed description: This is a guitar sheet music page for the hymn 'Crown Him with Many Crowns'. The music is arranged for guitar by Gerard Garno, based on the original by George J. Elvey. The piece is in the key of D major (two sharps) and 4/4 time. It begins with a tempo of 132 beats per minute and a 'Triumphant' character. The score is written on a single staff in treble clef. It features a variety of chords, many of which are labeled with Roman numerals and slash notation (e.g., 5/6 IV, 3/6 V). The piece includes several measures with triplets and a section marked '2nd time to ♩'. The dynamics range from mezzo-piano (mp) to a final 'ritard.' (ritardando) section. The page number 69 is located at the bottom center.

Full of gladness ♩=168

23 II  $\frac{3}{6}$  II

*mf*

26  $\frac{4}{6}$  II

29

32 II  $\frac{5}{6}$  II  $\frac{4}{6}$  II II

35  $\frac{4}{6}$  IV  $\frac{5}{6}$  II

38  $\frac{4}{6}$  II

CROWN HIM WITH MANY CROWNS-2

41  $\frac{3}{6}II$   $\frac{5}{6}II$

44  $\frac{3}{6}IV$

47  $\frac{4}{6}II$   $\frac{3}{6}II$   $\frac{5}{6}II$

50  $\frac{5}{6}II$   $\frac{5}{6}II$   $\frac{4}{6}II$

Bursting with joy ♩ = 184

53 *mf*

56

59  $\frac{4}{6}IX$   $\frac{3}{6}VII$

62  $\frac{3}{6}$ XII

66  $\frac{3}{6}$ XII *a p p i m a p i m*

70 *a p i m a p i m*

74

79 *ritard.*

81 Grave ♩ = 63  
(Reminiscent of Christ's suffering)

86  $\frac{5}{6}$ IV VII IV II  $\frac{5}{6}$ IV  $\frac{5}{6}$ VII X IX VIII IX  $\frac{5}{6}$ II

CROWN HIM WITH MANY CROWNS-4



90 II IV  $\frac{4}{6}$ I  $\frac{4}{6}$ IX  $\frac{4}{6}$ IV  $\frac{4}{6}$ IX

94  $\frac{4}{6}$ V VIII IX VIII  $\frac{5}{6}$ IX  $\frac{4}{6}$ IV II  $\frac{5}{6}$ IX

98 VII  $\frac{5}{6}$ IV II I

102 I VI IV

105 IV IV II

109  $\frac{3}{6}$ IX Harm. XII  $\frac{3}{6}$ IX

*mf* *rit.*

112

CROWN HIM WITH MANY CROWNS-5

# IN THE GARDEN

Arranged for the guitar  
by Gerard Garno

by C. Austin Miles

♩ = 168 Harm. VII

*mp*

4  $\diamond$

4  $\frac{4}{6}$  IX  $\frac{4}{6}$  I

4  $\frac{5}{6}$  V  $\frac{3}{6}$  V  $\frac{4}{6}$  IV

6  $\frac{4}{6}$  V  $\frac{4}{6}$  II  $\frac{4}{6}$  V  $\frac{4}{6}$  X

8 VII  $\frac{4}{6}$  IV  $\frac{4}{6}$  IV

10  $\frac{4}{6}$  V  $\frac{4}{6}$  IV

12  $\frac{4}{6}$  IX  $\frac{4}{6}$  VIII  $\frac{4}{6}$  IX  $\frac{4}{6}$  V

14  $\frac{4}{6}$  IX  $\frac{5}{6}$  IV  $\frac{4}{6}$  IV  $\frac{3}{6}$  V

16  $\frac{3}{6}$  V  $\frac{3}{6}$  IV  $\frac{3}{6}$  V tenuto

18  $\frac{5}{6}$  II VII  $\frac{4}{6}$  II ritard. a tempo f

20  $\frac{4}{6}$  IV  $\frac{5}{6}$  IV  $\frac{4}{6}$  III

22  $\frac{4}{6}$  IV  $\frac{4}{6}$  IV IV IV

24 IV  $\frac{5}{6}$  II ritard. a tempo

26  $\frac{3}{6}$  VII  $\frac{3}{6}$  IX  $\frac{3}{6}$  XI  $\frac{3}{6}$  XII ritard. p ppp

IN THE GARDEN-2

# Pentecost

"But you will receive power when the Holy Spirit comes on you; and you will be my witnesses in Jerusalem, and in all Judea and Samaria, and to the ends of the earth."

-Acts 1:8 (N.I.V)

# BREATHE ON ME BREATH OF GOD

Arranged for the guitar  
by Gerard Garno

by Robert Jackson

Slow and Meditative ♩ = 66

The sheet music is written for guitar in treble clef, with a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is marked 'Slow and Meditative' with a quarter note equal to 66 beats per minute. The dynamics range from *mp dolce* to *mf*. The piece consists of six staves of music, with measure numbers 1, 4, 7, 11, 14, and 17 indicated at the beginning of each staff. Chord diagrams are provided above the notes, and fingering numbers (1-4) are shown below the notes. A repeat sign with a first ending bracket is used at the end of the piece. The text '2nd time to' is written above the final measure.

Chord diagrams shown in the score include:  $\frac{3}{6}IV$ ,  $\frac{3}{6}II$ ,  $\frac{5}{6}IV$ ,  $\frac{3}{6}IV$ ,  $\frac{4}{6}II$ ,  $\frac{3}{6}IV$ ,  $\frac{3}{6}V$ ,  $\frac{3}{6}VII$ ,  $\frac{3}{6}IV$ ,  $\frac{4}{6}II$ ,  $II$ ,  $\frac{3}{6}II$ ,  $\frac{3}{6}II$ ,  $\frac{3}{6}IX$ ,  $\frac{3}{6}VII$ , and  $\frac{3}{6}V$ .

20

VII  $\frac{4}{6}$  VII  $\frac{5}{6}$  IV

23

$\frac{3}{6}$  II  $\frac{4}{6}$  IV  $\frac{4}{6}$  II  $\frac{5}{6}$  IV  $\frac{5}{6}$  II

26

$\frac{4}{6}$  II  $\frac{5}{6}$  II  $\frac{4}{6}$  II  $\frac{3}{6}$  V IV VII

29

$\frac{3}{6}$  V  $\frac{5}{6}$  II

32

VII  $\frac{5}{6}$  IV  $\frac{4}{6}$  II

36

II

BREATHE ON ME BREATH OF GOD-2

# SPIRIT OF GOD DESCEND UPON MY HEART

Arranged for the guitar  
by Gerard Garno

by Frederick C. Atkinson

$\text{♩} = 54$

The score is written on a single staff in treble clef with a key signature of two sharps (F# and C#). It consists of six systems of music, each with a measure number (1, 5, 9, 13, 17, 20) at the beginning. The first system starts with a tempo marking of *mp* and a dynamic marking of *mp*. The second system starts with *a tempo*. The third system has a bracketed measure 9. The fourth system has a bracketed measure 13. The fifth system has a bracketed measure 17 and a *rit.* marking. The sixth system has a *p* marking. Fingering numbers (1-4) are placed above notes. Chord diagrams are shown as vertical lines with numbers 0-4. Fingering for the left hand is indicated by numbers 1-4 above notes. The score includes various chord voicings and melodic lines.

*mp* *rit.*

5 *a tempo*

9

13

17 *rit.*

20 *p*

# Thanksgiving

Always giving thanks to God the Father for everything, in the name of our Lord Jesus Christ.

-Ephesians 5:20 (N.I.V)



# THANKSGIVING HYMN

Arranged for the guitar  
by Ken Hummer

by Edward Kremser

INTRODUCTION:  $\text{♩} = 112$

1 *mp* serenely ④ ⑤ ④ ⑤

6 ⑤ ④  $\frac{3}{6}IX$   $\frac{3}{6}VII$   $\frac{3}{6}V$   $\frac{3}{6}III$  accel.

THEME :

11 *allargando* *mf* with great elegance II  $\frac{5}{6}II$

16  $\frac{5}{6}IV$   $\frac{5}{6}II$

21  $\frac{3}{6}II$   $\frac{3}{6}V$   $\frac{4}{6}II$

26  $\frac{5}{6}II$   $\frac{4}{6}II$  VAR. I: Counterpoint *mp* dolce

31  $\frac{4}{6}$  II  $\frac{3}{6}$  V

36  $\frac{4}{6}$  II

41  $\frac{3}{6}$  II  $\frac{4}{6}$  II VAR. II: Minor

*rit.* *f* *pont.*

46 I  $\frac{3}{6}$  V

51 I (hinge bar) I (hinge bar)

56  $\frac{4}{6}$  II

*p subito* *rit.*

THANKSGIVING HYMN-2

VAR. III: Reverse

61

*mf* deliberately

66

70

74

*cresc.*

VAR. IV: Mirror Image

78

*p* calmly

83

THANKSGIVING HYMN-3

88  $\frac{5}{6}$ II  $\frac{4}{6}$ II

93  $\frac{4}{6}$ II VAR. V: Reprise  $\frac{4}{6}$ II

*cresc.* *molto allargando* *f*

98  $\frac{5}{6}$ II dolce

102  $\frac{5}{6}$ II

106  $\frac{5}{6}$ II vib. tenuto *molto allargando*

111  $\frac{3}{6}$ IX  $\frac{3}{6}$ V  $\frac{3}{6}$ III  $\frac{3}{6}$ V Harm. *a tempo* *rit.* *p*

THANKSGIVING HYMN-4

# COME YE THANKFUL PEOPLE COME

Arranged for the guitar  
by Gerard Garno

by George J. Elvey

Intro.  $\frac{5}{6}$ I  $\frac{3}{6}$ II III

$\text{♩} = 104$

*mp* *cresc.* *f*

6 I

11

16  $\frac{3}{6}$ I I

21  $\frac{4}{6}$ II *sp*

27 VII *ritard.* *ff*

# Patriotic

I urge, then, first of all, that requests, prayers, intercession and thanksgiving be made for everyone - for kings and all those in authority, that we may live peaceful and quiet lives in all godliness and holiness.

-1. Timothy 2:1-2 (N.I.V.)

# FAITH OF OUR FATHERS

Arranged for the guitar  
by Gerard Garno

by Henri F. Henry

$\text{♩} = 108$

*mf*

*f sul tasto*

5

9

14

19

24

$\frac{4}{6}$  II

$\frac{3}{6}$  II

$\frac{4}{6}$  II

$\frac{4}{6}$  II

$\frac{4}{6}$  II

III

$\frac{5}{6}$  II

2nd time to  $\frac{4}{4}$

Reminiscent  $\text{♩} = 208$

29

4

$\frac{5}{6} \text{ II}$

*sfz*

*mp*

33

36

39

43

$\frac{5}{6} \text{ II}$

46

49

$\frac{4}{6} \text{ V}$





32

Musical staff 32-34: Treble clef, key signature of one sharp (F#). Measure 32 starts with a 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5. The bass line consists of quarter notes: G2, A2, B2, C3. Measure 33 continues the melody: D5, C5, B4, A4. Bass line: D3, C3, B2, A2. Measure 34 continues the melody: G4, A4, B4, C5. Bass line: G2, A2, B2, C3. A fermata is placed over the final note of the melody.

55

Musical staff 55-57: Treble clef, key signature of one sharp (F#). Measure 55 starts with a 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5. The bass line consists of quarter notes: G2, A2, B2, C3. Measure 56 continues the melody: D5, C5, B4, A4. Bass line: D3, C3, B2, A2. Measure 57 continues the melody: G4, A4, B4, C5. Bass line: G2, A2, B2, C3. A fermata is placed over the final note of the melody.

58

Musical staff 58-60: Treble clef, key signature of one sharp (F#). Measure 58 starts with a 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5. The bass line consists of quarter notes: G2, A2, B2, C3. Measure 59 continues the melody: D5, C5, B4, A4. Bass line: D3, C3, B2, A2. Measure 60 continues the melody: G4, A4, B4, C5. Bass line: G2, A2, B2, C3. A fermata is placed over the final note of the melody.

61

Musical staff 61-63: Treble clef, key signature of one sharp (F#). Measure 61 starts with a 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5. The bass line consists of quarter notes: G2, A2, B2, C3. Measure 62 continues the melody: D5, C5, B4, A4. Bass line: D3, C3, B2, A2. Measure 63 continues the melody: G4, A4, B4, C5. Bass line: G2, A2, B2, C3. A fermata is placed over the final note of the melody.

64

Musical staff 64-66: Treble clef, key signature of one sharp (F#). Measure 64 starts with a 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5. The bass line consists of quarter notes: G2, A2, B2, C3. Measure 65 continues the melody: D5, C5, B4, A4. Bass line: D3, C3, B2, A2. Measure 66 continues the melody: G4, A4, B4, C5. Bass line: G2, A2, B2, C3. A fermata is placed over the final note of the melody.

67

Musical staff 67-69: Treble clef, key signature of one sharp (F#). Measure 67 starts with a 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5. The bass line consists of quarter notes: G2, A2, B2, C3. Measure 68 continues the melody: D5, C5, B4, A4. Bass line: D3, C3, B2, A2. Measure 69 continues the melody: G4, A4, B4, C5. Bass line: G2, A2, B2, C3. A fermata is placed over the final note of the melody.

70

Musical staff 70-72: Treble clef, key signature of one sharp (F#). Measure 70 starts with a 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5. The bass line consists of quarter notes: G2, A2, B2, C3. Measure 71 continues the melody: D5, C5, B4, A4. Bass line: D3, C3, B2, A2. Measure 72 continues the melody: G4, A4, B4, C5. Bass line: G2, A2, B2, C3. A fermata is placed over the final note of the melody.

FATHER OF OUR FATHERS-3

$\frac{4}{6}$  IV

*animato*

73  $\frac{5}{6}IV$  II VII

76  $\frac{5}{6}VII$  VI VIII

79 *sfz*

82  $\frac{4}{6}V$  *ritard.*

85

89 III  $\frac{5}{6}V$

FAITH OF OUR FATHERS-4

# AMERICA THE BEAUTIFUL

Arranged for the guitar  
by Gerard Garno

by Samuel A. Ward

$\text{♩} = 100$  I

4

7

$\frac{4}{6} III$   $\frac{3}{6} I$   $\frac{5}{6} I$

10

$\frac{3}{6} I$  I

13

16

I

# ONCE TO EVERY MAN AND NATION

Arranged for the guitar  
by Benjamin Bolt

by Thomas J. Williams

Majestic  $\text{♩} = 84$

The sheet music is arranged for guitar in a 2/4 time signature with a tempo of 84 beats per minute. The key signature has one sharp (F#). The piece is marked 'Majestic' and begins with a dynamic of *mf*. The notation consists of six systems of a treble clef staff and a bass clef staff. The right hand plays a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. Fingering numbers (1-4) are indicated for the right hand, and circled numbers (1-5) are shown for the left hand. Chord diagrams are provided for several chords, including 5/6 II, 4/6 III, and VII. The piece concludes with a double bar line and repeat dots.

13 Variation  $\text{♩} = 120-132$   
With spirit

Musical staff 13-15. Measure 13 starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music features a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. Fingerings 1, 2, 3, and 4 are indicated. A 5/6 II chord is marked above measure 14. First and second endings are shown with circled numbers 1 and 2.

Musical staff 16-19. Measure 16 continues the melodic and bass lines. Fingerings 1, 2, 3, 4, and 5 are indicated. A 5/6 II chord is marked above measure 17. A first ending is shown with a circled number 1.

Musical staff 20-23. Measure 20 begins with a first ending marked '1.' and a second ending marked '2.'. A VII chord is marked above measure 20. Fingerings 1, 2, 3, 4, and 5 are indicated. A 5/6 II chord is marked above measure 22.

Musical staff 24-27. Measure 24 continues the melodic and bass lines. Fingerings 1, 2, 3, 4, and 5 are indicated. A 5/6 II chord is marked above measure 25. First and second endings are shown with circled numbers 1 and 2.

Musical staff 28-31. Measure 28 continues the melodic and bass lines. Fingerings 1, 2, 3, 4, and 5 are indicated. A 5/6 III chord is marked above measure 28. A VII chord is marked above measure 29. A 5/6 II chord is marked above measure 30.

Musical staff 32-34. Measure 32 continues the melodic and bass lines. Fingerings 1, 2, 3, 4, and 5 are indicated.

Musical staff 35-37. Measure 35 continues the melodic and bass lines. Fingerings 1, 2, 3, 4, and 5 are indicated. A 5/6 II chord is marked above measure 35. First and second endings are shown with circled numbers 1 and 2. The text 'D.S. al Fine' is written above measure 36, and 'Fine' is written above measure 37.

INCIETO EVERY MAN AND NATION-2

ritard.

53 Allegro ♩ = 50-60

*f*  $\text{1}^{\text{st}}$  ⑤

40

II (hinge bar)

41

$\frac{5}{6}$  II  $\frac{3}{6}$  V

42

$\frac{4}{6}$  IV VII  $\frac{3}{6}$  VII

44

VII VII

46

1. II 2. *ritard.*

# Baptism/Invitation

Whoever believes and is baptized will be saved,  
but whoever does not believe will be condemned.

-Mark 16:16 (N.I.V)

# JUST AS I AM

Arranged for the guitar  
by Gerard Garno

by Charlotte Elliott

♩ = 88

*mf*

4/6 II

4/6 II

4/6 II

4/6 II

3/6 II

3/6 II

4/6 II

4/6 II

4/6 II

*p*



# OH MASTER LET ME WALK WITH THEE

Arranged for the guitar  
by Gerard Garno

by H. Percy Spack

With feeling  $\text{♩} = 66$

The first system of musical notation is on a single staff in treble clef, 3/4 time. It begins with a melodic line starting on G4, moving to A4, B4, and C5, with a slur over the last three notes. The bass line consists of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, and G2-B2-D3. A dynamic marking of *mp* is placed below the staff. A fingering '7' is shown above the first note. A bar line is followed by a key signature change to one sharp (F#) and a time signature change to 2/6. The notation continues with chords: G3-B3-D4, G3-B3-D4, G3-B3-D4, and G3-B3-D4. A fingering '3' is shown below the first note of the second measure. A final fingering '2' is shown above the last note.

The second system of musical notation is on a single staff in treble clef, 2/6 time. It begins with a melodic line starting on G4, moving to A4, B4, and C5, with a slur over the last three notes. The bass line consists of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, and G2-B2-D3. A dynamic marking of *mp* is placed below the staff. A fingering '4' is shown above the first note. A bar line is followed by a key signature change to one sharp (F#) and a time signature change to 2/6. The notation continues with chords: G3-B3-D4, G3-B3-D4, G3-B3-D4, and G3-B3-D4. A fingering '1' is shown below the first note of the second measure. A final fingering '4' is shown above the last note.

The third system of musical notation is on a single staff in treble clef, 2/6 time. It begins with a melodic line starting on G4, moving to A4, B4, and C5, with a slur over the last three notes. The bass line consists of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, and G2-B2-D3. A dynamic marking of *mp* is placed below the staff. A fingering '8' is shown above the first note. A bar line is followed by a key signature change to one sharp (F#) and a time signature change to 2/6. The notation continues with chords: G3-B3-D4, G3-B3-D4, G3-B3-D4, and G3-B3-D4. A fingering '3' is shown below the first note of the second measure. A final fingering '4' is shown above the last note.

The fourth system of musical notation is on a single staff in treble clef, 2/6 time. It begins with a melodic line starting on G4, moving to A4, B4, and C5, with a slur over the last three notes. The bass line consists of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, and G2-B2-D3. A dynamic marking of *mp* is placed below the staff. A fingering '12' is shown above the first note. A bar line is followed by a key signature change to one sharp (F#) and a time signature change to 2/6. The notation continues with chords: G3-B3-D4, G3-B3-D4, G3-B3-D4, and G3-B3-D4. A fingering '2' is shown below the first note of the second measure. A final fingering '2' is shown above the last note.

The fifth system of musical notation is on a single staff in treble clef, 2/6 time. It begins with a melodic line starting on G4, moving to A4, B4, and C5, with a slur over the last three notes. The bass line consists of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, and G2-B2-D3. A dynamic marking of *mp* is placed below the staff. A fingering '16' is shown above the first note. A bar line is followed by a key signature change to one sharp (F#) and a time signature change to 2/6. The notation continues with chords: G3-B3-D4, G3-B3-D4, G3-B3-D4, and G3-B3-D4. A dynamic marking of *cresc.* is placed below the staff. A final dynamic marking of *mf* is placed below the staff.

20

$\frac{4}{6}$  II

24

$\frac{3}{6}$  VII

$\frac{5}{6}$  VII

27

$\frac{3}{6}$  VII

30

33

*decresc.*

36

IV

III

Harm. XII

◇

OH MASTER LET ME WALK WITH THEE-2

# I SURRENDER ALL

Arranged for the guitar  
by Gerard Garno

by W. S. Weeden

Theme Reflective

$\text{♩} = 84$

The main theme is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a *mf* dynamic. The score is divided into measures 1 through 13. Measure 1 starts with a  $\frac{4}{6}$  II chord. Measure 7 has a  $\frac{3}{6}$  V chord. Measure 10 features a  $\frac{3}{6}$  IV chord and a  $\frac{4}{6}$  II chord. Measure 13 includes a  $\frac{3}{6}$  V chord, a  $\frac{3}{6}$  II chord, and a  $\frac{4}{6}$  II chord. The piece concludes with the word "Fine".

Var. 1.  $\text{♩} = 132$  Happily

The first variation is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a *mp* dynamic. The score starts with a  $\frac{4}{6}$  II chord and continues with a series of eighth and sixteenth notes. The variation concludes with a final chord.

20  $\frac{4}{6}$  II

23  $\frac{4}{6}$  II

26

29  $\frac{4}{6}$  II  $\frac{3}{6}$  II  $\frac{3}{6}$  II

Var. II ♩ = 60 With Sorrowful Regret

*ritard.*

32  $\frac{4}{6}$  II  $\frac{3}{6}$  V  $\frac{2}{6}$  I

*p*

35  $\frac{2}{6}$  I

*sfz*

I SURRENDER ALL-2

39

42

45

Var. III  
♩ = 92 With joyful expectation

49

52

54

☐ SURRENDER ALL-3

56

58

60

62

64

66

68

I SURRENDER ALL-4

D.C. al Fine

sf

# Wedding

For this reason a man will leave his father and mother and be united to his wife, and the two will become one flesh. So they are no longer two but one.

Therefore what God has joined together,  
let man not separate.

-Matthew 19:5-6 (N.I.V.)

# OH PERFECT LOVE

Arranged for the guitar  
by Gerard Garno

by Joseph Barbry

Tune 6th String to D

Slowly  $\text{♩} = 100$

*p dolce*

*p dolce*

*p dolce*

*p dolce*

*p dolce*



# WEDDING MARCH

Arranged for the guitar  
by Gerard Garno

by Felix Mendelssohn

♩ = 120 Rhythmic

cresc.

IV  $\frac{4}{6}$  II *ff*

$\frac{4}{6}$  II

$\frac{4}{6}$  II V

3

$\frac{3}{6}$  V *sp*

20  $\frac{3}{6}$  II

23

26

29

33

37  $\frac{4}{6}$  II

40

WEDDINGMARCH-2

ras.

# JESU, JOY OF MAN'S DESIRING

Arranged for the guitar  
by Gerard Garno

by J.S. Bach

♩ = 84  $\frac{4}{6}$  II  $\frac{5}{6}$  II

*mf*

4  $\frac{3}{6}$  II  $\frac{5}{6}$  II

1st and 2nd time  $\frac{4}{6}$  V II *ami p ami p ami p*

10  $\frac{4}{6}$  II *mf*

13 *mp*

3rd time

16  $\frac{4}{6}$  II  $\frac{4}{6}$  II

*mf*

19  $\frac{5}{6}$  II

*mp*

22  $\frac{3}{6}$  V  $\frac{4}{6}$  III II

*mf*

25 II

*mp* *cresc.*

28  $\frac{3}{6}$  II III  $\frac{4}{6}$  II  $\frac{4}{6}$  II  $\frac{4}{6}$  II

*f*

31 II II

*mp*

JESU, JOY OF MAN'S DESIRING-2

34 *mf* *mp* II

37 *f* tenuto  $\frac{3}{6}V$

40  $\frac{3}{6}III$   $\frac{4}{6}II$

42 *mf*  $\frac{3}{6}II$   $\frac{5}{6}II$  tenuto

45

48 *rit.*  $\frac{3}{6}V$  *f*

LESSON, JOY OF MAN'S DESIRING-3

# Funeral/Memorial

I am the resurrection and the life.

He who believes in  
me will live, even though he dies; and whoever lives  
and believes in me will never die.

-John 11:25-26 (N.I.V)

# ABIDE WITH ME

Arranged for the guitar  
by Gerard Garno

by W.E. Miles

Harm. XII

♩ = 66 III

*mp*

5 III

*p dolce*

8

*p dolce*

11

*p dolce*

14

*p dolce*

2nd time to  $\text{♩}$

17

*rit.*

20

*ritard.*

22

$\frac{4}{6}V$

*recitativo* *mf*

25

*Harm. XII*  $\frac{3}{6}V$

28

*decresc.*

31

*mp* *pp*

ABIDE WITH ME-2



# FRIENDS

Arranged for the guitar  
by David Harmon

by Michael W. Smith

Tune 6th string to D

$\text{♩} = 66$

*tasto*

$\frac{2}{6}$

Art. Harm.  $\diamond$   $\triangleleft$

III

$\text{♩} = 66$  Sadly

*dolce*

*pont.*

*express.*

Glass

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19

rit. A tempo

$\text{♩} = 66$  With Joyful Hope

22

animato *tasto*

25

28

31

$\frac{2}{6}$  I

34

$\frac{2}{6}$  I

37

III

$\frac{2}{6}$  I

FRIENDS-2

41

45

$\frac{2}{6}$   $\text{♩} = 66$  Sadly again

*rit.* *dolce* *ritardato*

49

*express.*

52

*change to pont.*

55

*dolce and express.*

58

$\frac{5}{6}$

*rit.* *dolce*

61

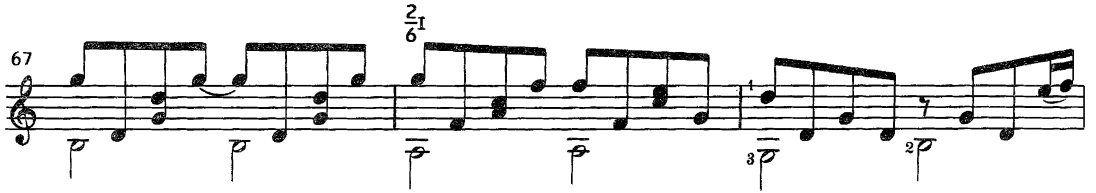
$\text{♩} = 66$

*animato* *tasto*

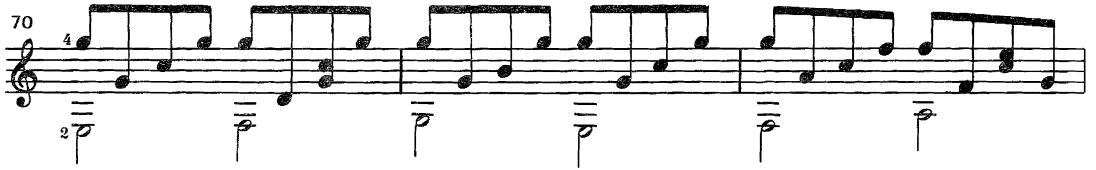
64



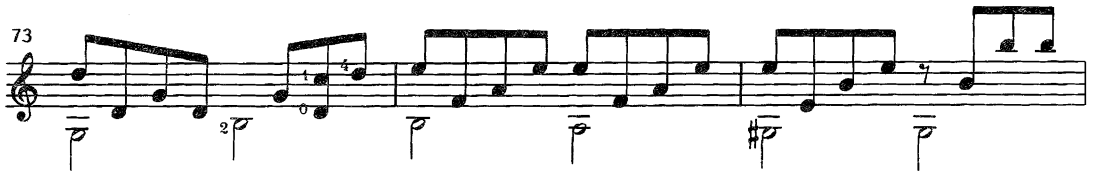
67



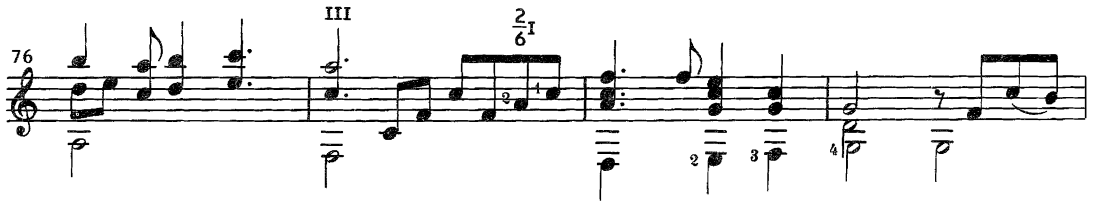
70



73



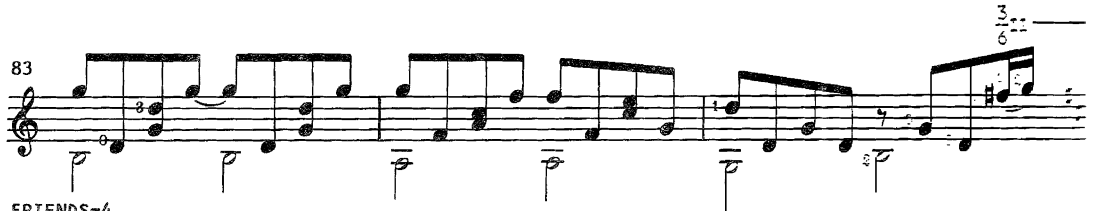
76



80



83



FRIENDS-4

86  $\frac{4}{6}$  II

90  $\frac{2}{6}$  II VII V

94 II  $\frac{4}{6}$  II  $\frac{5}{6}$  II  $\frac{3}{6}$  II

*dolce*

98 II  $\frac{4}{6}$  II  $\frac{3}{6}$  II  $\frac{4}{6}$  II

*tasto*  
*pont..*

102  $\frac{4}{6}$  II XII XII VII XII

*rit.*

106  $\frac{3}{6}$  VII  $\frac{3}{6}$  II Harm. VII

*rit.*  
*ppp*  
at V  
first only

# HE LEADETH ME

Arranged for the guitar  
by Gerard Garno

by William B. Bradbury

Slow and reflective  $\text{♩} = 69$

*pp* *dolce*

*mf*

$\frac{4}{6} \text{II}$   $\frac{3}{6} \text{II}$

$\frac{4}{6} \text{II}$   $\frac{3}{6} \text{II}$   $\frac{3}{6} \text{V}$   
*pp*

# Communion

For whenever you eat this bread and drink this cup,  
you proclaim the Lord's death until he comes.

-1 Corinthians 11:2.6 (N.I.V)

# TURN YOUR EYES UPON JESUS

Arranged for the guitar  
by Gerard Garno

by Helen H. Lennel

♩ = 84  
Art.  
Harm.

*p*

5

9

13

17

*mf*

21

I

III

Detailed description: This is a guitar sheet music score for the hymn 'Turn Your Eyes Upon Jesus'. The music is written in treble clef with a 3/4 time signature. The tempo is marked as quarter note = 84. The arrangement includes dynamics such as piano (*p*) and mezzo-forte (*mf*), and performance instructions like 'Art.' and 'Harm.'. The score is divided into six systems of music. The first system (measures 1-4) starts with a piano dynamic. The second system (measures 5-8) includes a measure starting with a '5' and a first-finger fingering. The third system (measures 9-12) includes a measure starting with a '9' and a triplet fingering. The fourth system (measures 13-16) includes a measure starting with a '13' and a first-finger fingering. The fifth system (measures 17-20) includes a measure starting with a '17' and a mezzo-forte dynamic. The sixth system (measures 21-24) includes a measure starting with a '21' and contains two first-position barre markings labeled 'I' and 'III'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

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25

*rit.* ritardando

29

*vib.* III  
*a tempo*

32

*cresc. a poco a poco* *mp*

36

*mf*

40

*f*

44

*cresc.* *ff*  $\frac{3}{6} V$   $\frac{3}{6} II$   $\frac{4}{6} II$

48

$\frac{5}{6} II$

LOOK UPON YOUR EYES UPON JESUS-2

52

55

58

61

64

decresc.

mp

68

Harm.

p

72

ritard.

TURN YOUR EYES UPON JESUS-3

# BREAD OF THE WORLD

Arranged for the guitar  
by Gerard Garno

by John S.B. Edgates

$\bullet = 69$

*mf* *tasto*

4

8

12

16

*mp* *vib.*

# THERE IS A FOUNTAIN FILLED WITH BLOOD

Arranged for the guitar  
by Gerard Garno

Traditional  
American Tune

♩ = 72

*p dolce*

*mp* *tasto*

*rit.*

*3V/6* *3III/6* *4II/6* *3V/6*

*4* *1* *4*

*3II/6* *3V/6* *3V/6*

*pp* *vib.*

# ROCK OF AGES

Arranged for the guitar  
by Gerard Garno,  
Ivor Mairants & Scott Huston

by Augustus Toplady

## INTRODUCTION

$\text{♩} = 72$

*dolce* *rit.* *tasto* *mp*

*pp*

*4/6 IV* *4/6 IV* *3/6 V*

*rit.* *f*

## VAR. I

Freely, jazzy, with feeling 3

*recitativo*

*>*

22

25

28

VAR. II

Virtuosic ♩=184

30

33

35

37

40

VAR. III

flowing  $\text{♩} = 160$

43

legato

44

45

46

47

48

51

52

53

54

55

56

VAR. IV  
singing, with reverence

p ami p ami

57

p ami etc.



59

61

63

65

67

69

.....



# BENEATH THE CROSS OF JESUS

Arranged for the guitar  
by Gerard Garno

by Frederick C. Makar

Slow and Meditative ♩ = 76

Musical notation for the first system, measures 1-3. Includes a *mf* dynamic marking and a  $\frac{4}{6}$ II chord symbol.

Musical notation for the second system, measures 4-6. Includes  $\frac{4}{6}$ II,  $\frac{3}{6}$ V, and  $\frac{5}{6}$ IV chord symbols.

Musical notation for the third system, measures 7-9. Includes a  $\frac{4}{6}$ III chord symbol.

Musical notation for the fourth system, measures 10-12. Includes a  $\frac{4}{6}$ II chord symbol.

Musical notation for the fifth system, measures 13-15. Includes  $\frac{5}{6}$ II,  $\frac{3}{6}$ IV,  $\frac{5}{6}$ IV,  $\frac{4}{6}$ II, and II chord symbols. Ends with a *rit.* marking.

Musical notation for the sixth system, measures 16-18. Includes a  $\frac{4}{6}$ II chord symbol and a  $\text{♩} \rightarrow \text{♩}$  symbol. Performance instructions include *sfz*, *pont.*, and *tasto*.

Flowing and harp-like ♩ = 108

19

21

23

*dolce*

26

29

*pont.*

32

After 2nd time

*sfz* *pont.*  
*ritard.* *tasto*

BENEATH THE CROSS OF JESUS-2

# General

What then shall we say brothers? When you come together, everyone has a hymn, or a word or instruction, a revelation, a tongue or an interpretation. All of these must be done for the strengthening of the church.

-1 Corinthians 14:26 (N.I.V.)

# AMAZING GRACE

Arranged for the guitar  
by Gerard Garno, Rick Foster  
and Chet Atkins

Traditional  
American Melody

THEME Slowly with expression ♩ = 60  $\frac{5}{6}$  II

*legato and p*

(P flesh strums)

Art. Harm.  $\frac{4}{6}$  VII  $\frac{4}{6}$  VII  $\frac{5}{6}$  II

VAR. I Lively ♩ = 112

*mf*

$\frac{4}{6}$  IV VII  $\frac{5}{6}$  IV

31  $\frac{5}{6}$  II

ras.

36  $\frac{4}{6}$  IV

ras.

41  $\frac{5}{6}$  II

ras.

46  $\frac{5}{6}$  IV VIII VII  $\frac{3}{6}$  IX VAR. II

ras.

50 *cresc.* *ritard.* *ami ami ami etc.*

*ami ami ami etc.*

53  $\frac{4}{6}$  II

56

59

62

65

68

71

74

77

The image displays a musical score for the hymn "Amazing Grace - 3". It consists of seven staves of music, each beginning with a measure number (59, 62, 65, 68, 71, 74, 77). The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music is characterized by a steady eighth-note accompaniment in the left hand and a more varied melody in the right hand. Various performance markings are present throughout the score, including dynamic markings such as *mf*, *f*, and *sfz*; articulation marks like accents and slurs; and fingering instructions such as "5" and "5 1 0". There are also some unusual symbols, including a circled "5" and a circled "4". The score concludes with a double bar line and repeat dots at the end of the seventh staff.



80 *ff* *ras.* *sfz*

83

87 *5/6 II*

92 *ten.* *5/6 II* CODA

97 *Harm. XII* *gliss.* *rit.* *accel. and cresc.*

99 *molto rapido* *molto rapido*

*vib.* *4/6 IV* *4/6 VII* *4/6 IX* *sfz*



# JOYFUL JOYFUL WE ADORE THEE

Arranged for the guitar  
by David Harmon and  
Gerard Garno

by Ludwig Van Beethoven

$\text{♩} = 132$

***ff*** *pont.*

***sfz***

*sul tasto-mp*

***ff*** - *pont.*

*mp-dolce*

*rit.* *cresc.*

***ff*** - *pont.*

*mp-dolce*



19

22

*dolce-rit. ten.* *A tempo-ff-pont.*

VAR. I  $\text{♩} = 138$

25

27

29

31

33

JOYFUL JOYFUL WE ADORE THEE-2

36 *p m p i*  $\frac{5}{6}$  III *p m i p m i p m*

38

40

VAR II

43  $\text{♩} = 160$  I *sfz f*

46

50 III III ②

73

VI VIII VII V

76

Cadenza Virtuoso  
rit. sfz accel.-cresc.

79

*p* *m* *i* *p* *m* *i* *p* =  
rapido

80

*i* *p* *m* *i* *p* *i* *m* *p* *i* *m* *p* *i* *m* *p* *i* =

81

*p* *i* *m* *p* *i* *m* *p* *i* *m* *p* *m* *p* *m* etc.

82

3/6 VII hinge bar on I

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86 III 3 ten. vib.

*p* *cresc.* *sfz* *decresc.* *rit.*

88  $\text{♩} = 72$

*p and dolce* *rit.*

90  $\text{♩} = 100$

*ten. p* (*reminiscent*) *cresc.* *ff*

94  $\text{♩} = 72$

*rit.* *p*

97

*rit.* *mp*

VAR. IV  $\text{♩} = 92$  III

*sul tasto* *III*

104 ten.

*dolce* *ten.*

JOYFUL JOYFUL WE ADORE THEE-6



108

*pont.*

111

*rit.* *mp* *tasto* *accel.*

114

*cresc.* *ff* *accel.*

117

*pont. and ff* *tasto*

120

*f*

123

*rit.* *pont-forte*

126

*SUL TASTO*

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129

III

This staff contains a musical line starting with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some rests and accidentals. A bracket labeled 'III' spans the final few notes of the staff.

132

VIII

$\frac{4}{6}x$

This staff continues the melody from the previous staff. It includes a  $\frac{4}{6}x$  time signature change and a bracket labeled 'VIII' spanning several notes. Fingering numbers (1-4) are placed below the notes.

135

VII

$\frac{4}{6}x$   $\frac{3}{6}x$   $\frac{3}{6}VII$   $\frac{3}{6}III$   $\frac{5}{6}V$

This staff features a treble clef and a key signature of one sharp. It includes several time signature changes:  $\frac{4}{6}x$ ,  $\frac{3}{6}x$ ,  $\frac{3}{6}VII$ ,  $\frac{3}{6}III$ , and  $\frac{5}{6}V$ . A bracket labeled 'VII' is present. Fingering numbers are indicated below the notes.

138

*m i m p* May play scales as sixteenth:  
*m i p m i p m i p*  
*a p m i p m i p m i p p*  
*rapido molto*

This staff contains a series of sixteenth-note scales. It includes dynamic markings (*m i m p*, *m i p m i p m i p*, *a p m i p m i p m i p p*) and performance instructions ('May play scales as sixteenth:', '*rapido molto*'). Fingering numbers are shown below the notes.

140

$\frac{5}{6}III$

This staff continues the sixteenth-note scales. It includes a  $\frac{5}{6}III$  time signature change and a bracket labeled 'VIII' above the notes. Fingering numbers are indicated.

142

VIII

$\frac{5}{6}VII$

This staff features sixteenth-note scales with a treble clef and a key signature of one sharp. It includes a  $\frac{5}{6}VII$  time signature change and a bracket labeled 'VIII' above the notes. Fingering numbers are shown.

144

*a i m i p m i p m i p m i p m i p m*  
*molto rapido*

This staff contains sixteenth-note scales with dynamic markings (*a i m i p m i p m i p m i p m i p m*) and the instruction '*molto rapido*'. Fingering numbers are indicated below the notes.

JOYFUL JOYFUL WE ADORE THEE-8

147

cresc.

150

II

allargando

cresc.

$\frac{4}{6}$ IV

153

Fugatto

ras.

*fff* *sp*

157

$\frac{4}{6}$ IV

$\frac{4}{6}$ VII

$\frac{4}{6}$ IV

160

II

$\frac{4}{6}$ IV

$\frac{4}{6}$ V

$\frac{4}{6}$ VII

$\frac{4}{6}$ V

$\frac{4}{6}$ II

*mf* *legatissimo*

164

$\frac{4}{6}$ II

$\frac{4}{6}$ IV

$\frac{5}{6}$ II

168

$\frac{4}{6}$ II

*mf* *mi* *mp* *pp* *pi*

... FULL JOYFUL WE ADORE THEE-9

172  $\frac{5}{6} \text{II}$   $\frac{5}{6} \text{IV II}$   $>$

staccato legatissimo

176

180  $\frac{4}{6} \text{IV}$   $\frac{4}{6} \text{V}$   $p \ m \ i \ p \ m \ i \ p \ m$

accel.-cresc.

183  $>$

186

189  $\frac{4}{6} \text{II}$   $\frac{4}{6} \text{IV}$   $\frac{4}{6} \text{V}$

192  $\frac{4}{6} \text{II}$   $>$   $\frac{5}{6} \text{IX}$   $>$   $cresc.$

cresc.

JOYFUL JOYFUL WE ADORE THEE-10

# THERE'S JUST SOMETHING ABOUT THAT NAME

Arranged for the guitar  
by Gerard Garno

by William J. Gaither

$\bullet = 80$

The sheet music is written for guitar in treble clef, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of six systems of music, each with a measure number (1, 4, 7, 10, 13, 16) at the beginning. The music features various guitar techniques such as fingerings (0, 1, 2, 3, 4), slurs, and accents. Performance markings include *mp* (mezzo-piano), *sul tasto*, *ritard* (ritardando), *a tempo*, and *mf* (mezzo-forte). Chord diagrams are indicated by Roman numerals and slash notation: VII,  $\frac{5}{6}IV$ ,  $\frac{4}{6}IV$ ,  $\frac{5}{6}IV$ , VII,  $\frac{5}{6}IV$ ,  $\frac{5}{6}IV$ ,  $\frac{4}{6}II$ , and  $\frac{5}{6}II$ . The piece concludes with a final chord diagram of  $\frac{5}{6}II$ .

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19  $\frac{5}{6}IV$  IIV

22  $\frac{4}{6}IV$

26 IV IX

cresc. *f*

28  $\frac{5}{6}IV$   $\frac{4}{6}II$

*mf*

31  $\frac{5}{6}II$  2nd time

*mp*

34  $\frac{4}{6}IV$  Art. Harm. ◇ ◇

*p* and ritard.

THERE'S JUST SOMETHING ABOUT THAT NAME-2

# DOXOLOGY/GLORIA PATRI

Arranged for the guitar  
by Gerard Garno

by Lovis Bourgeois  
and Henry Greatorex

♩ = 66

5/6 II

V

II

5/6 III

3/6 V

VII

5/6 V

III

12

5/6 V

III

17

5/6 V

rit.

coda

# SWING LOW SWEET CHARIOT

Arranged for the guitar  
by Ivor Mairants, Ken Hummer &  
Gerard Garno

Traditional  
Afro-American Spiritual

♩ Calmly  $\text{♩} = 100$

ten. a tempo

$\frac{4}{6}$  IV

7  $\frac{4}{6}$  VII  $\frac{4}{6}$  IV port. 2nd time to  $\text{♩}$   $\frac{5}{6}$  II

10 pont. ff

13 dolce

vib.  $\frac{4}{6}$  II

16 ten.

Detailed description: This is a guitar score for the song 'Swing Low Sweet Chariot'. It is arranged for guitar by Ivor Mairants, Ken Hummer, and Gerard Garno. The piece is in the key of D major (two sharps) and 4/6 time. The tempo is marked 'Calmly' with a quarter note equal to 100 beats per minute. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. It features a melodic line with various ornaments and a bass line with chords. The second staff continues the melody and includes a measure with a  $\frac{4}{6}$  IV chord. The third staff starts at measure 7 and includes a  $\frac{4}{6}$  VII chord, a  $\frac{4}{6}$  IV chord, a 'port.' (portamento) instruction, and a '2nd time to' instruction with a common time signature and a  $\frac{5}{6}$  II chord. The fourth staff starts at measure 10 and includes a 'pont. ff' (ponticello fortissimo) instruction. The fifth staff starts at measure 13 and includes a 'dolce' instruction. The sixth staff starts at measure 16 and includes a 'vib.' (vibrato) instruction, a  $\frac{4}{6}$  II chord, and a 'ten.' (tenuto) instruction. The score uses various guitar-specific notations such as natural harmonics (0), fretted notes (1-4), and chord diagrams.



19

ten. a tempo rapido

21

ten. a tempo

23

VII ff sfz

25

IV  $\frac{5}{6}$  VII legato vib. staccato D.S. al Coda  
mp and dolce ten. pont. f

25

mp  $\frac{5}{6}$  V  $\frac{5}{6}$  IV  $\frac{5}{6}$  IV sfz vib.

30

sfz rit. mp

PIANO LIA SHEET CHAPTER-2

# EL SHADDAI

Arranged for the guitar  
by David Harmon

by John Thompson  
and Michael Carr

Worshipful

$\text{♩} = 112-120$

mp dolce  
*legatissimo (throughout the entire piece)*

Musical notation for measures 1-4, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The music is written in a single staff with guitar-specific fingering and dynamics.

5 (hinge bar) I  
5/6 I

Musical notation for measures 5-7, including a "hinge bar" instruction and a first position (I) marking. The notation shows a change in the bass line and includes a 5/6 fingering instruction.

8  
subito pont. mf

Musical notation for measures 8-10, featuring a "subito pont. mf" instruction. The notation includes various guitar techniques such as triplets and slurs.

11 I

Musical notation for measures 11-13, including a first position (I) marking. The notation shows a change in the bass line and includes a first position (I) marking.

14 5/6 I

Musical notation for measures 14-16, including a 5/6 fingering instruction and a first position (I) marking. The notation shows a change in the bass line and includes a 5/6 fingering instruction.

17 Art. Harm. dolce p

Musical notation for measures 17-19, including an "Art. Harm." instruction and a "dolce p" dynamic marking. The notation shows a change in the bass line and includes an "Art. Harm." instruction.

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20

1

23

26

29

32

5  
6 1

cresc.

35

rit. *mf* a tempo

38

41 *a p* *i p* *m i* *m i* *m i* *m i* *p i* *p i*

44

*rit.* *a tempo* *mp*

47

50

*cresc.* *rit. f*

53

*a tempo* *mf* *animando*

56

59

EL SHADDAI-3

*legato*

62

65

A tempo

*rit.* *mp arco legato*

Harm. XII

69

Art. Harm.

(reminiscent of the harp)

Harm. XII VII XII

72

Harm. XII VII XII

II

5/6 II

76

II

80

84

Art. Harm.

*pp* *rit.*

# HE'S GOT THE WHOLE WORLD IN HIS HANDS

Arranged for the guitar  
by Ivor Mairants & Gerard Garno

Traditional  
Afro-American Spiritual

♩ = 144

$\frac{3}{6}X$

*ff*

III

*mf*

*sfz*

*freely*

5

$\frac{5}{6}X$

$\frac{4}{6}V$

III

*rapido*

6

$\frac{5}{6}X$

$\frac{5}{6}VII$

$\frac{5}{6}III$

8

$\frac{3}{6}VII$

$\frac{5}{6}X$  (hinge)

$\frac{5}{6}X$

10

*rapido*

10  $\frac{3}{6}$ VII  $\frac{5}{6}$ VII  $\frac{4}{6}$ V III

*rit.*

13  $\frac{3}{6}$ III

16

19 1. 2.

*animando*

$\text{♩} = 120$  III

22

25 III

III

28  $\text{♩} = 144$

*sf*  $\frac{3}{6}\text{II}$   $\frac{5}{6}\text{V}$   $\frac{4}{6}\text{II}$  *animando* *pont.*

31

34  $\frac{5}{6}\text{II}$

1. 2.

37 *ff*

40  $\frac{4}{6}\text{X}$  Harm. XII *tenuto*

42  $\frac{3}{6}\text{VII}$   $\frac{4}{6}\text{VIII}$   $\frac{4}{6}\text{VII}$   $\frac{3}{6}\text{VII}$   $\frac{3}{6}\text{II}$  *accel.* *ff*

HE'S GOT THE WHOLE WORLD IN HIS HANDS-3



# A MIGHTY FORTRESS IS OUR GOD

Arranged for the guitar  
by David Harmon &  
Gerard Garno

by Martin Luther

$\text{♩} = 80$  Thoughtful

5  
6II

*mf* *legatissimo*

*ff* *pont.*

*mp* *dolce* *mf* *tasto*

*f* *p and dolce* *rit.* II

$\text{♩} = 66$  Happy

20

*mf*

25

31

36

41

46

*ritenuto*  
*mp and dolce*

A MIGHTY FORTRESS IS OUR GOD-2

51

rit. a tempo

♩ = 66 Joyfully

56

rit. f

61

66

71

76

1 MIGHTY FORTRESS IS OUR GOD-3

81

Musical notation for measures 81-85. The key signature is one sharp (F#). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Measure numbers 81, 82, 83, 84, and 85 are indicated below the notes.

86

Musical notation for measures 86-90. The key signature is one sharp (F#). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Measure numbers 86, 87, 88, 89, and 90 are indicated below the notes.

91

Musical notation for measures 91-95. The key signature is one sharp (F#). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Measure numbers 91, 92, 93, 94, and 95 are indicated below the notes.

96

Musical notation for measures 96-100. The key signature is one sharp (F#). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Measure numbers 96, 97, 98, 99, and 100 are indicated below the notes.

♩ = 92 Fast and light

100

Musical notation for measures 100-101. The key signature is one sharp (F#). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Measure numbers 100 and 101 are indicated below the notes. The dynamic marking *mp* is present below the first measure.

102

Musical notation for measures 102-103. The key signature is one sharp (F#). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Measure numbers 102 and 103 are indicated below the notes.

A MIGHTY FORTRESS IS OUR GOD-4

104

106

108

110

112

114

116

118

*accel. a poco*

120

*a poco animando and rapido*

*pimamipimami etc.*

122

123

124

A MIGHTY FORTRESS IS OUR GOD-6

125

6 6

2 2 3 5

*ff*

127

5/6 II 5/6 II

1 2 3 4 1 2 3 4

*ff*

130

4/6 II

1 2 3 4

*mp* *tasto*

133

2/3

1 2 3 4

*ff*

137

II 5/6 II 5/6 II II

1 2 3 4 1 2 3 4

*ff*

141

II IV 4/6 II 5/6 II

1 2 3 4 1 2 3 4

*mf*

144

4/6 I II 5/6 II 3/6 II 5/6 II 4/6 II 3/6 V

1 2 3 4 1 2 3 4

*f* *a tempo* *rit.* *mp*

4 "HIS" PORTRESS IS OUR GOD-7

# TO GOD BE THE GLORY

Arranged for the guitar  
by Gerard Garno

by Fanny J. Crosby

Full of Praise ♩ = 112

The sheet music is written for guitar in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as ♩ = 112. The piece is divided into six systems of music, each with a measure number at the beginning: 4, 7, 13, 19, 25, and 31. The music features a variety of chords, many of which are labeled with Roman numerals and figured bass notation. The first system (measures 4-6) includes chords labeled  $\frac{3}{6}IV$ ,  $\frac{3}{6}V$ ,  $\frac{4}{6}IV$ ,  $\frac{3}{6}V$ , and  $\frac{3}{6}VII$ . The second system (measures 7-12) includes  $\frac{3}{6}V$ , VII,  $\frac{3}{6}VII$ , and  $\frac{4}{6}IV$ . The third system (measures 13-18) includes  $\frac{4}{6}V$ ,  $\frac{3}{6}IX$ ,  $\frac{3}{6}VII$ ,  $\frac{3}{6}V$ ,  $\frac{3}{6}IX$ ,  $\frac{3}{6}VII$ ,  $\frac{3}{6}V$ , and  $\frac{3}{6}IX$ . The fourth system (measures 19-24) includes  $\frac{4}{6}VII$  and  $\frac{4}{6}IX$ . The fifth system (measures 25-30) includes  $\frac{4}{6}V$ . The sixth system (measures 31-36) includes  $mf$  dynamics. The music is characterized by a steady eighth-note accompaniment in the left hand and a melody in the right hand. There are several trills and grace notes throughout the piece.



# O HAPPY DAY

Arranged for the guitar  
by Gerard Garno

by Edward F. Rimbault

With a cheerful mood ♩ = 160  $\frac{3}{6}$  II

The sheet music is arranged in a single system with six staves. The key signature is one sharp (F#) and the time signature is 3/6. The music is written in a treble clef. The first staff begins with a *pizz.* marking and a *mf* dynamic. The piece is divided into measures, with measure numbers 4, 6, 8, 10, and 12 indicated. Fingering numbers (1, 2, 3, 4) are placed above notes. Bar lines are present at the end of each measure. The notation includes various chord voicings and melodic lines. The piece concludes with a final chord in the sixth staff.

14 *i m a m i p*  $\frac{4}{6}II$  *i p*

16  $\frac{3}{6}II$   $\frac{5}{6}II$

18

20  $\frac{5}{6}II$   $\frac{4}{6}II$

22

24

26 *m i m i p i p i m a p i m i m*

© HAPPY DAY-2

28

30

32

34

36

38 *i m i m i p i m p i m a p i m i p i*

39 *ras. ff*

0 HAPPY DAY-3

# Glossary

(Basic musical notation and obvious English directives have been excluded.)

**A poco a poco:** Little by little.

**A tempo:** Resume the original tempo.

**Accelerando (accel.):** Growing faster.

**Allargando (alarg.):** Growing slower.

**Allegro:** At a fast tempo.

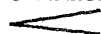
**Animando:** Growing more animated and lively.

**Animato:** With animation and spirit.


**Artificial harmonics (art. harm.):** Fret the note that is shown, and pluck the string while touching the string at a point exactly 12 frets higher. Usually, the note is plucked with the "a" finger while touching it with the "i" finger.

**Cadenza:** A section intended to display the skills of the performer, usually very flashy.

**Coda:** The section of music that brings the piece to the ending.

**Crescendo (cresc. ):** Growing louder.

**D.C. al Fine:** Go to the beginning and play until the word "Fine."

**D.S.:** Return to the sign () and play to the word "Fine" (al Fine), the end, or whatever else is indicated.

**Decrescendo (decresc. ):** Growing softer.


**Dolce:** With a soft, sweet sound. This can be achieved by playing up over the fingerboard or by activating the string with more of the flesh of the fingertip and less fingernail.

**Expressivo (express.):** With great expression.

***f*:** Loud.

***ff*:** Very loud.

***fff*:** Very, very loud.

**Fermata ():** Hold the note or chord. Use your own judgment as to how long.

**Finale:** A closing or ending section.

**Fugatto (fugue):** A style in which the melody (theme) is played and other melodies (lines) start playing at the same time, imitating the original melody in various spots. It is important to know this so you can bring out the theme as you play.

**Glissando (gliss.):** Slide up or down the string.

**Harmonics (harm.):** An indication to touch the string with the left hand at the indicated fret and pluck the string to achieve a bell-like sound. Also indicated by a  $\diamond$ .

**Hinge bar (hinge):** An indication to lift either the top or bottom part of the finger which is barring, while leaving the rest of the fingers down, so as to allow the playing of certain notes that would be impossible with the entire finger left down.

**Legatissimo:** Very smoothly, evenly, and connected.

**Legato:** Smooth and connected; no break between the notes.

***mf*:** Medium loud.

***mp*:** Medium soft.

**Molto:** Very much.

***p*:** Soft.

***pp*:** Very soft.

**ppp:** Very, very soft.

**p,i,m,a:** These markings, when placed directly above a note, indicate with which right-hand finger is to pluck the string. "P" stands for thumb, "i" stands for index finger, "m" stands for middle finger, and "a" stands for the third or ring finger.

**Piu mosso:** Faster.

**Pizzicato (pizz.):** Mute the string by laying the palm of the right hand on it near the bridge. Pluck the string with the thumb.

**Portamento (port.):** A smooth gliding from one note to the next.

**Rallentando (rall.):** Growing slower and slower.

**Rapido:** Very fast.

**Rasqueado (ras.):** Strum with the right-hand fingers.

**Recitativo:** Free in tempo and rhythm.

**Ritardando (rit. or ritard.):** Growing slower and slower.

**Ritardato:** At a slower pace.

**Ritenuto:** Held back; at a slower rate of speed.

**Sforzato (sf or *sfz*):** Perform the note or chord with special stress or sudden emphasis. also indicated by a > .

**Staccato:** Indicated by a dot above the note or chord (•). This means to perform in a detached manner, with some space between the notes.

**Subito (s):** Suddenly. This will often be put next to another mark. For example, *sp* means suddenly soft.

**Sul ponticello (pont.):** Play near the bridge to create a brighter, metallic sound.

**Sul tasto (tasto):** Play away from the bridge and toward the fingerboard. I use it here to indicate a more normal sound.



**Tenuto (ten.):** Hold the note, usually just a little bit, for expressive emphasis.

**Theme:** The section of music containing the tune upon which the arrangement is based.

**Variation (var.):** A section of music in which the theme is altered or expanded in a big or small way, usually harmonically, melodically, or rhythmically. The most common type of arrangement is to do a set of variations on the theme (var. I, var. II, var. III, etc.).


**Vibrato (vib.):** Rock the left-hand finger which is depressing the string back and forth to cause the pitch to waver for expressive effect.

**Virtuosic:** Play the section displaying as much flashy skill as possible; fast and brilliant.

 or  : This mark can indicate four different things: 1) When it connects two notes of the same pitch, it simply means to tie the notes together, or don't pluck the second note but just add its holding length to the first. 2) When it connects a lower note to a higher note, it means to slur, or play the first note and hammer-on to the second note with the left hand to cause it to sound, rather than plucking it with the right hand. 3) When it goes from a higher note to a lower note, it means to slur, or pluck the first note and cause the second note to sound by pulling-off the first note to the second with the left-hand finger that was depressing the first note. 4) When this is written over a group of notes, it simply means to play them in a connected and smooth, or legato manner.

**∴:** This comma indicates that the performer should pause just enough to let the music take a breath.

$\frac{3}{6}$  II: This is how I indicate a bar. (A bar is created when the left-hand index, or first finger, is laid down on the fingerboard parallel to the frets while depressing two or more strings.) The top number indicates how many strings are to be barred, while the bottom number indicates the number of available strings, which will always be six. The Roman numeral indicates the fret to lay your finger behind, in this case the 2nd fret. If only the Roman numeral is given, this means to bar all six strings. This is a more precise method than other books may use, but it is important to follow the barring instructions precisely for a smooth playing of the arrangement.

: Arpeggiate (roll) the notes of the chord.

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